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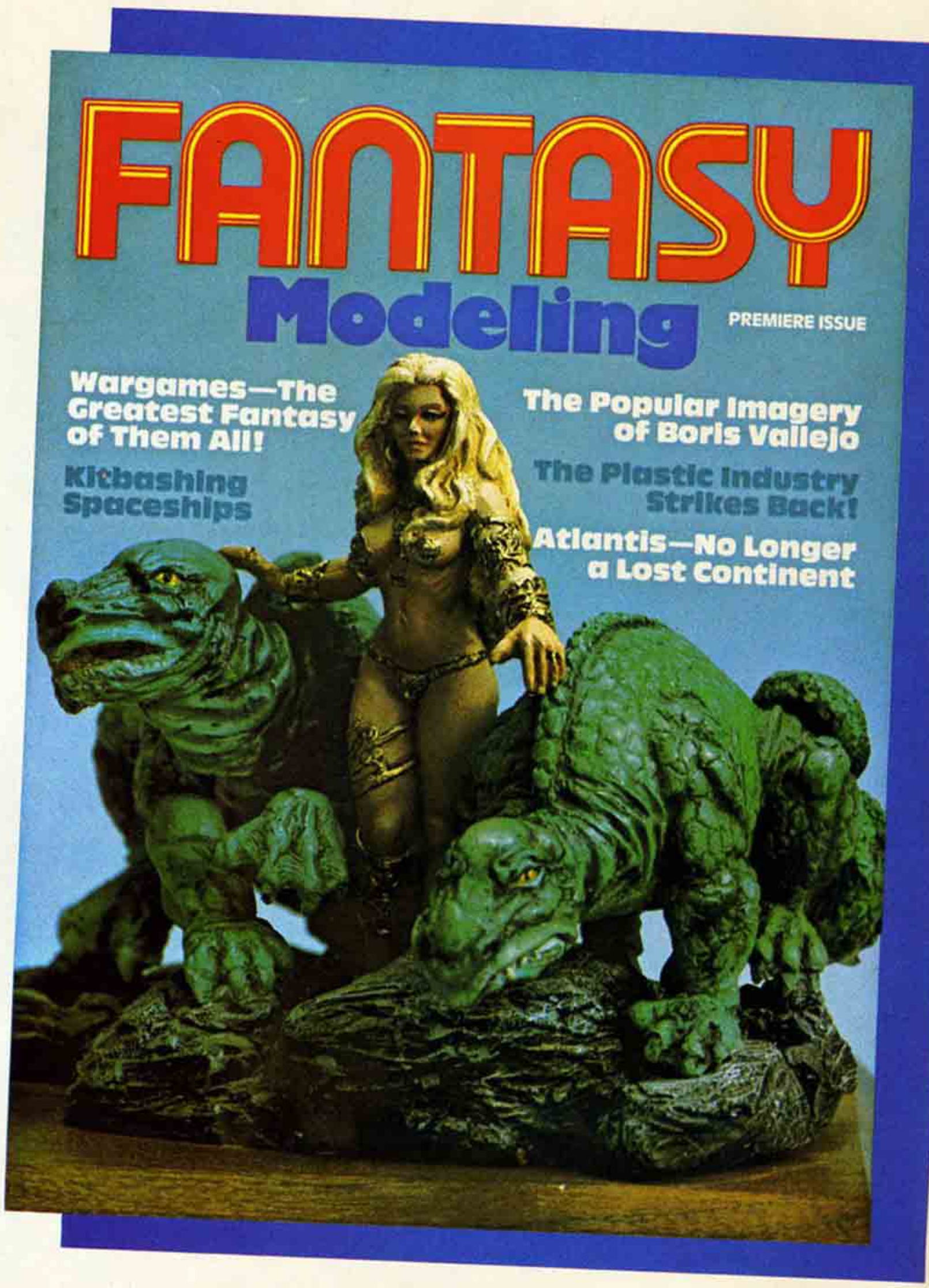


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# FANGORIA

Issue #8

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**Business and Editorial Offices:**
FANGORIA Magazine
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**Publishers**
NORMAN JACOBS
KERRY O'QUINN

**Associate Publisher**
RITA EISENSTEIN

**Editor**
BOB MARTIN

**Editor Emeritus**
JOE BONHAM

**Managing Editor**
BOB WOODS

**Associate Editor**
BARBARA KRASNOFF

**Art Director**
CHEH N. LOW

**Senior Designer**
BOB SEFCIK

**Designers**
LAURA O'BRIEN
LEIGH GRAU

**Special Projects**
ANGELIQUE TROUVERE
DAVID HIRSCH

**Contributing Editors**
AL TAYLOR
SUSAN ADAMO

**Photographic Effects**
JOHN CLAYTON

**Contributors**
LARRY FRENCH
PAUL MANDELL
MARK McGEE
DAVID P. NICHOLS
RANDY PALMER
FRED PATTEN
JIM WYNORSKI

**Production Assistants:** Cindy Levine, Bryna Seligson.

**For Advertising Information:** Rita Eisenstein (212) 689-2830

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# Imagination Inc.

As I write this editorial, the deadline is still weeks away. . . there are a dozen other things I should be doing in order to make sure that our eighth issue comes together properly, before I sit down to write this. But I've been quite unable to keep my attention on my other work today. Instead, I find myself compelled to start the editorial early. Because something I received in the mail today made me very, very angry.

The thing that ticked me off came in a letter sent to us by a regular FANGORIA reader in Mt. Sterling, Ill., Larry Coulter. Larry was upset by something he'd read in a newspaper, the *Chicago Tribune*, and passed it along to us.

It was a film review, one of thousands like it published in newspapers and magazines across the country every year. It wasn't very long—about 500 words. But in those few words the author, Gene Siskel, indulged in the most dramatic misuse of a critic's power that it's ever been my misfortune to see.

The film in question was *Friday the 13th*. He didn't like it, which is understandable, even something to be expected—it's not what you call a "critic's film." Like Archer Winston of the *New York Post*, Siskel began his trashing of the film by giving away the ending. That's okay by me, too—it's a mild way of getting sadistic jollies compared to Siskel's other tricks.

Siskel gets serious in the closing paragraphs of his hatchet-job, starting out by expressing his surprise that Paramount Pictures would dare to distribute a film containing so much graphic violence. In order to ensure that Paramount never again releases a film so offensive to his sensibilities, Siskel encourages his readers, whether they've seen the film or not, to write to Charles G. Bluhdorn, Paramount's top executive, and complain.

Inviting a stream of hate mail to Paramount's corporate headquarters is bad enough, but Siskel proves that he can go beyond that easily. In the very same paragraph, he urges readers to write to actress Betsy Palmer at her home in Royalton, Conn., to express their disapproval of the film.

He closes with a call for *Friday the 13th*, and presumably anything like it, to be rated X.

Critics in general have always had a problem in dealing with films entering the field of horror, science fiction or fantasy. They don't understand them, and they're always too busy pretending that they're adult to get into the childlike delight felt by a fan when something incredible is presented on the screen. *Friday the 13th* is far from the best example of this (in my own opinion, it falls far short of being a classic), but a trip to the library can give you lots of laughs if you look up the many unfavorable newspaper reviews of *Star Wars*, or *2001*, or any AIP or Hammer film. Then the same critics will attack a later film by saying it wasn't as good as *Star Wars*, or didn't measure up to Hammer's or AIP's classics.

In the years B.S. (Before Siskel), my pet critical peeve was the *New York Times* review of *Dawn of the Dead*. "Critic" Janet Maslin confessed that the effects of the film were so effective that she couldn't sit through more than a few minutes of the film—even so, the *Times* didn't bother to send another reviewer, and Maslin trashed the film, based on what she saw of it.

Making a movie—any movie at all—is lots of *hard work*. Anyone can have an opinion, and tapping it out on a typewriter doesn't take much more effort. And probably the easiest way to stir trouble for a filmmaker is to start a letter-writing campaign to his bosses.

Perhaps Mr. Siskel just takes his responsibilities a little too lightly. Perhaps you have a better idea of what the responsibilities of a film critic really are. If so, you are invited to share your ideas with him—Gene Siskel can be reached at The Chicago Tribune, 435 North Michigan Avenue, Chicago, Illinois. His editor, Michael Argirian, can be reached at the same address.

• • •

It's weeks later now, and we've managed to put together another issue of FANGORIA, packed with features which we hope you will find of interest. Unfortunately, we found ourselves without the time to give the careers of the late filmmakers Alfred Hitchcock and Mario Bava the full attention that they deserve. Rest assured that coverage of their films will appear in these pages in the near future, and that it will be well worth the wait.

Perhaps you've heard by now that Hammer Film great Terence Fisher has also passed on. We've only just heard, and find it very hard to summon the proper words to mark his passing. He, like Bava and Hitchcock, was one of the key influences that determined the shape of modern horror, though he was so modest as to jokingly describe himself as a "hack director." He, too, will be missed.

*—Bob Martin*

# The Postal Zone

## Did You Know?

. . . That editor Bob Martin reads every single piece of mail that comes in for FANGORIA? Or that he's the guy who compiles and edits this letters page, and writes the replies too? Bob's waiting to hear from you, so GET INVOLVED!!!

Write: FANGORIA/The Postal Zone
475 Park Avenue South
New York, NY 10016

## Friday the 13th

Mr. Martin,

. . . We, the Parents of Children with Down's Syndrome are, needless to say, very upset (with the coverage of *Friday the 13th* in issue #6). We have tried for years to dispell the myths about our children. There are enough monsters in this world of so-called normal people. Their stares, abusive remarks and just the stigma of retardation are enough. We adopted our son at birth, and he is not a monster. We accept our son for what he is, not for what we want him to be. Most people have a single-word definition of mongoloid—"idiot." The National Organization of Parents of Children with Down's Syndrome, of which we are members, was very disappointed that the young people of today, in reading your story, will assume that this monster portrays our children. We hope that in future articles you will consider the feelings of our special ones. They have a right to life and we, their parents, have our own definition of mongoloid—"love."

Mr. and Mrs. Necker
Our son, who is special, Matt
Houston Chapter of Parents of
Children with Down's Syndrome
Houston, TX

*Savini's makeup was a dramatically exaggerated depiction of an extreme case of mongolism; not one in 100 cases of Down's Syndrome approach the appearance of the makeup shown in our coverage, and we apologize for not pointing this out. Because we did not wish to reveal the film's ending, we also did not point out that the child is not portrayed in the film as a monster, but as an innocent victim. He is only perceived as an object of fear by one character—and only in her imagination. Whether one likes* Friday the 13th *or not, there is nothing in it to contradict the overriding message of most horror films—that people often abuse those people who are "different," that fear finds its source in the mind of the frightened and that judgment by appearances is false judgment.*

Dear FANGORIA,

. . . I've just finished reading your article on *Friday the 13th* (issue #6). The article was terrific, but I did notice a few errors in your captions. The picture titled "Lovely Laura Bartram (Brenda) compares mugs with the Savini sculpture stand-in for the axe-ident sequence" should have read "Lovely Jeannie Taylor (Marcie) . . ." The picture captioned "No escape for Marcie" should have read "No escape for Brenda." The third and final mistake I noticed was the picture identified as "Ned from under the bed." Jack was the fellow murdered in that part of the movie. Just thought I'd let you know.

Jim Campbell
3521 Brighton Dr.
Lansing, MI 48910

## Real Professionals

Dear FANGORIA,

. . . Thank you for your brief review of *Wierdbook*. Semi-prozines are truly a labor of love, and deserve all the support they can get. The list of these publications is long, but there are two I feel are worthy of mention in your magazine. *Whispers* is published and edited by Stuart Schiff, and is concerned primarily with fiction in the horror-fantasy genre. The story quality is among the (if not *the*) highest in the semi-pro field. There is also a Whispers Press which has put, in beautiful book form, a novel by Block and a novel and a short-story collection by Fritz Leiber. Write to *Whispers*, Box 1492-W Azalea St., Browns Mills, NJ 08015. Another fine semi-prozine in the *Weird Tales* tradition is Crispin Burnham's *Eldritch Tales*. The emphasis here is on fiction with a Lovecraftian bent. Write to Crispin Burnham, 1051 Wellington Rd., Lawrence, KS 66044. Any inquiries to the above should be accompanied by a self-addressed, stamped envelope.

Darwin Chismar
*Weirdbook* Magazine

*We are aware of the contributions of Schiff and Burnham, and intend to examine their publications in these pages in the near future (we are especially looking forward to Schiff's all-Ramsey Campbell edition of* Whispers*). Not only are the semi-pros a labor of love, but the noncompetitive atmosphere in which they work is a lesson yet to be learned by many so-called "professional" magazines in this field.*

## Shine On, Stanley

Dear FANGORIA,

. . . I was overjoyed that *The Shining* found its rightful place on the cover of your magazine. In the past, movies like *Phantasm* and *The Fog* have been shunted into those teensy-weensy film-frames, while turkeys like *Prophecy* and *Saturn 3* got full-cover treatment. I saw the film when it opened in New York and, strangely enough, I *hated* it at first—it seemed too many of Stephen King's conceptions had been deflated or totally lost, it was too slow, etc. Still, after chewing on it for a few days, I found myself drawn back to the theater where, after an hour's wait on line, I saw the film a second time. The second viewing was a whole different thing—I was no longer looking for the abandoned parts of the King novel, and I knew enough not to try to measure Kubrick's success by the usual standards for horror film. In the end, *The Shining* is not so much a horror film as it is a Stanley Kubrick film, and a damn good one. I'm certain that many horror fan-addicts will continue their claim that Kubrick "destroyed" King's fine novel. The joke's on them.

David Allen Riis
New York, NY

Dear FANGORIA,

. . . After seeing *The Shining*, I began to wonder how Stanley Kubrick could botch such a film up. For a motion picture which was advertised as "The first epic horror film" it's the pits! If this is the first horror epic, let's hope it's the first and last; the only thing "epic" about it was the budget. It is an insult to the excellent book by Stephen King.

Dave Harris
6055 SW 70th Ave.
Miami, FL 33143

Dear FANGORIA,

. . . I was warned not to expect the movie *The Shining* to be like the book, or I'd be disappointed. But I really didn't expect to be as disappointed as I was. The book was my favorite horror story, so naturally when Kubrick washed out the storyline and simplified the ending I was let down. Others apparently felt the same, since they're not having a landslide box-office. (But didn't you love some of those subtle things, like when Halloran passed on "Want some ice cream?" to Danny?) I wish Kubrick would have finished what he started. Killing Halloran made that great relationship between him and Danny kind of senseless. I guess I just liked the original story a hell of a lot.

Nick Cirabisi
235 East 6 Street
New York, NY 10003

## Tolkien Trashed?

Dear Friends at FANGORIA,

. . . *The Return of the King?*—GARBAGE!! Rankin/Bass did a thorough job of destroying the excellence of Part III of Tolkien's epic trilogy. To cite one example of vandalism: Why does Eowyn get credit for destroying the Lord of the Nazgul's bodily form when in fact it was Merry (a Hobbit) who did the job by stabbing the back of the Lord's knee? In the TV film, Eowyn. It is a bloody shame that Ralph Bakshi didn't do *Return* after his excellent adaptation of the earlier books. I am sure the result would

# The Postal Zone

have been pleasing.
David Waller
7460 Wayland Blvd.
Orlando, Fl 32807

FANGORIA,
. . .Hi, guys. I've just bought my first-ever copy of FANGORIA, #6, and it's great! I'm gonna buy it every time it comes out now, even though it does cost 85 pence. Let me get to the point: As a Tolkien devotee of five years standing, I am shocked, disappointed and not to mention offended by the disgusting way the Prof's stories have been made into film, the slapdash manner in which they have been put together is an insult to J.R.R. First Rankin & Bass do *The Hobbit*—I haven't seen it because they seem to have rejected us British "Tolki" fans—then Bakshi produces a cheap budget version of *The Lord of the Rings*—no wonder it flopped over here. If only Disney had filmed it! *Then* we hear that Bakshi's decided not to bother doing part two of *LOTR*, and R&B have made a TV show out of it, which we won't get to see! An integral part of *LOTR* is Tom Bombadil, who was totally omitted from the Bakshi film. Also fog on the Barrow Downs and the scenes in Merry's house . . .well-loved scenes, totally forgotten!
Bilbo Baggins
Riverdell nr. Edmonton
North London, England

*We never said that Bakshi "decided not to bother" with part two of* LOTR. *In fact, we are certain that Sol Zaentz, the producer of Bakshi's* Lord of the Rings, *is quite anxious to get on with part two. We hope to have a more definite announcement on this in the near future. As for the missing scenes, remember that it can take weeks to read a work as lengthy and rich as the Tolkien trilogy, while a movie whips by in two hours or less!*

## And His Brother, Hoppity?

Dear FANGORIA,
. . .I've really enjoyed all your issues so far—you've covered some of my favorite horror movies. But there is one movie that none of the movie magazines I know of have done a story on—Tobe Hopper's *Texas Chainsaw Massacre*. Do you have any plans for doing a story on this classic?
Nick Savage
1226 East Capital St. N.E.
Washington, D.C. 20002

*Arrangements are now being made for us to speak to Tobe Hopper on his next fear-fest,* Funhouse. *When we do speak to him, we'll be sure to learn whatever we can about* Chainsaw *and* Eaten Alive, *another Hooper favorite.*

## Corrections & a Query

Dear Editor,
. . .Your excellent June anniversary (#6) issue has been forwarded here from my office in New York, as I am presently in London where I am about to start production of my new film, *Inseminoid*. I greatly enjoyed your concise history of Hammer Films, but a couple of errors inadvertently crept into the text. "Director Francis" (Freddie Francis?) is credited with the direction of *Island of Terror*. A double strike-out, because *Island of Terror* was not a Hammer film—I produced this picture with Tom Blakely for Planet Films, a rival company at the time, and it was directed by Terence Fisher, not Freddie Francis. I hope that you are right that Brian Lawrence and Roy Skeggs will return Hammer to its former glory. They have just announced the start of production of a very promising Hammer Horror TV series.
Richard Gordon
Gordon Films, Inc.
London, England

*Rest assured that our hopes are with yours—and that we'll be keeping an eagle eye on our Hammer facts in the future! Thanks for keeping tabs on us!*

Dear Sirs,
. . .So far, your magazine has been great! The two articles you have featured on Japanese fantasy are very well done, with lots of photos and drawings. Looking over the articles, I have spotted one mistake ("Warrior Robots," FANGORIA #4). On page 35, the robot is not Great Mazinger, but Grandizer!
Brian Tuomey
124 Peach Ter.
Santa Cruz, CA 95060

*Whoops! Hope we didn't upset any warrior robots—you know how cranky those guys get! By the way, for more on Japan's robot superheroes, see the article on* Force Five *on p. 53.*

Dear FANGORIA,
. . .In issue #3 you had a story about *Roald Dahl's Tales of the Incredible* showing a picture of the baby in the episode "Royal Jelly." When that episode aired here, the baby wasn't shown. The father started to turn around and we all thought we were going to see the baby—then, all of a sudden, the motion stopped and a scream was heard. The show was over. Why didn't they show the baby if they took the time to make the one you showed in the magazine?
Cory Dalton
5117 Cypress Ct.
Orlando, FL 32807

*We were as shocked as you at the missing bee-baby, so we called the New York office of the producers, Survival Anglia Television. They report that the baby, while gruesome enough, was not sufficiently realistic for their dramatic punchline; thus, the freeze-frame ending.*

## Savini Mail

Dear FANGORIA,
. . My friends and I make our own horror movies, and I do the makeup. Since I've read about Tom Savini in FANGORIA, he has become my idol. Could you send me any information you may have about his address, so I can write to him?
Doug Kier
3377 Cabrillo Blvd.
Los Angeles, CA 90066

*Tom Savini's mail should be sent in care of Laurel Entertainment Group, 30 Lincoln Plaza, New York, NY 10023. The same goes for all you Savini and George Romero fans who have been writing in!*

## Five Years Too Early

FANGORIA and Sean Cunningham
. . .I'd wanted to see *Friday the 13th*—but, "No one under 17 admitted unless accompanied by an adult." Now, in FANGORIA #6, you said you wanted a hit film. My parents don't like that type of film, so I won't get to see it just because you wanted a hit movie and then had it rated "R." I can't help it if I was born five years too early, that's not my fault. Why can't I see a film that gets about as sexy as an odor-eater? I mean, the sexiest you got is strip monopoly, and I want to see it for chills, not thrills! What I really can't see is that I watch movies on TV that would make Frankenstein throw up! Will *Friday the 13th* be on TV? And what's the name of that girl on page 14—the one who's screaming at the arrows in that guy's eye, throat and stomach?
Deeb Allen Ghanndoum
711 College St.
Cape Girardeau, MO 63701

*Friday the 13th's "R" rating is for its violent content—the sex is comparatively mild. And film directors don't rate their own films—the ratings are handed down by the ratings board of the Motion Picture Association.* Friday the 13th *will probably never be shown on broadcast television—though it may turn up on a cable network. And if it's any consolation,* Friday the 13th *has been such a huge success that it's likely to return to the theaters again and again—so just hold on for about five years! Finally, the actress on page 14 is the talented Adrienne King.*


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# Behind the scenes of "The Shining" with SCATMAN CROTHERS

*An interview by James H. Burns*

"I wanted to play the part of Dick Halloran before I even knew that they were going to make the movie," says Scatman Crothers, the amiable, charismatic actor who portrays the Overlook Hotel's presciently endowed cook in Stanley (*Dr. Strangelove, 2001, A Clockwork Orange, Barry Lyndon*) Kubrick's *The Shining*. "I was playing golf in a tournament down in Houston when some guy said to me, 'Scatman, I read a book called *The Shining* and the author [Stephen King] must have had you in mind for one of the characters.' I went out and bought the book. I *loved* the novel and thought that if they ever did a film of it, it would be a good showcase for me; it would be something *different*."

Different is but one adjective to describe Kubrick's treatment of *The Shining*'s ghostly terror, eerily orchestrated through the disturbed psyche of Jack Torrance. The film represents yet another teaming up of Crothers and Jack Nicholson, who portrays Torrance.

"Jack Nicholson and I have been friends ever since we met while doing *The King of Marvin Gardens*. After we had finished *One Flew Over the Cuckoo's Nest*, Jack said to me, 'Old buddy, I might have something else for you in about another year or so.' Then my agents got in touch with Stanley Kubrick's people and that's how it happened. *The Shining* is my fourth picture with Jack Nicholson or," Scatman laughs, "as he says, our fourth 'classic.'"

Stanley Kubrick's casting of Crothers wasn't due solely to the actor's friendship with Nicholson, however. The 70-years-young thespian has proved himself to be an extremely capable and versatile performer in such movies as *Meet Me at the Fair, Hello, Dolly, The Great White Hope, Lady Sings the Blues, Silver Streak, The Shootist, The Cheap Detective* and *Mean Dog Blues* and on numerous television series, including *Ironside, Mannix, Get Smart, Kojak, Sanford and Son, McMillan and Wife* and *Adam 12*. Crothers began entertaining audiences at the age of 14, in 1924, when he learned to sing and taught himself to play the drums and guitar in the local speakeasies of his birthplace, Terra Haute, Indiana. Even though he's "kept busy" during the ensuing 50 years, Crother's major public exposure didn't come until his co-starring role as "Louie the Garbageman" on NBC's erstwhile *Chico and the Man*.

How did the unpretentious entertainer react to the potentially heady experience of making a film with Stanley Kubrick, one of the

*(continued on page 30)*

# Beware the Return of the Walking Dead in...

# ZOMBIE

*Director Fulci and his Crew of Continental Zombies Prepare to Invade North America!*

**By JIM WYNORSKI**

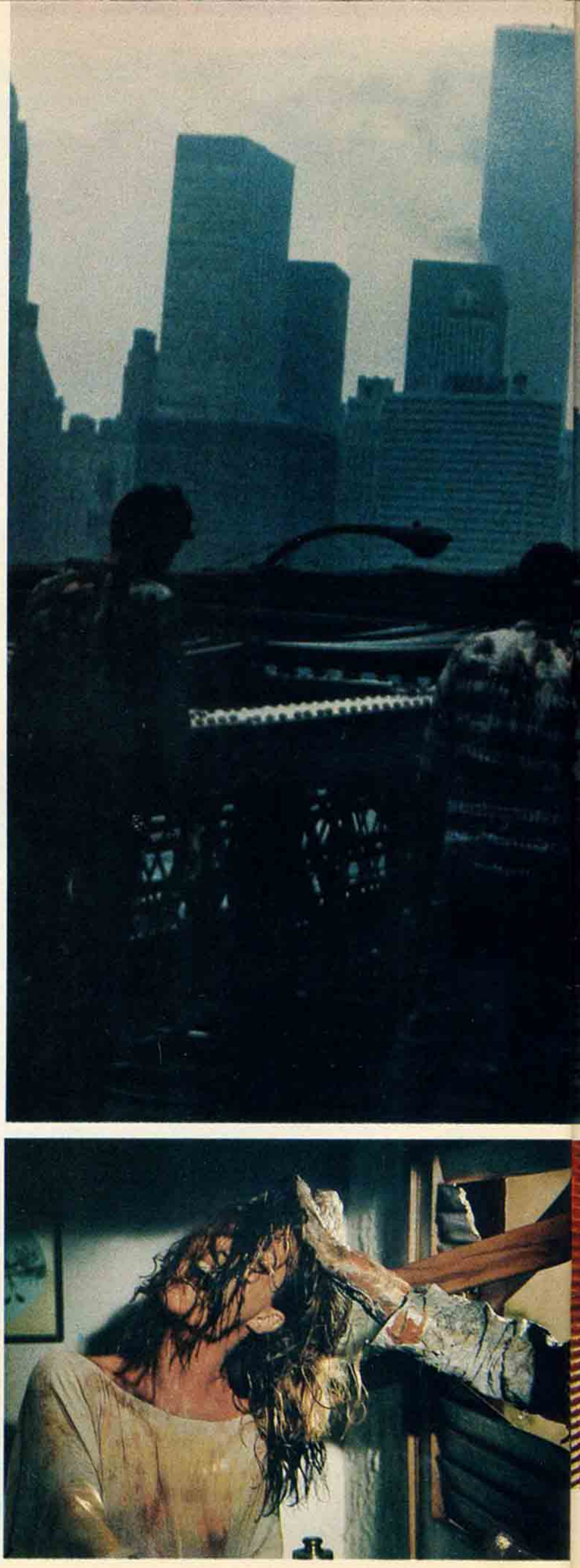
It began as far back as 1933, when that king of the creatures, Bela Lugosi, dispatched a horde of doomed souls against mankind in *White Zombie*. Throughout the 1940s and 50s, the terrifying tradition was carried on in such diverse shockers as *Ghost Breakers*, *Isle of the Dead* and *The Four Skulls of Jonathan Drake*. Then, when the genre seemed to have all but died out completely, director George Romero rekindled the bone-chilling legend with his cult classic *Night of the Living Dead*.

We are definitely in the grip of a new wave of zombie mania, and the fever seems to be spreading uncontrollably around the globe. Armies of rotting corpses are suddenly rising from their tombs to climb international box-office charts to stardom. One particularly grisly group of ghouls on view are part of the new international co-production *Zombie*, which threatens to out-do even *Dawn of the Dead* in its portrayal of graphic on-screen gore and violence.

"The two Romero 'living dead' films were instant horror classics in Italy, indeed, throughout Europe," says *Zombie*'s director, Lucio Fulci, speaking with the aid of an interpreter. "It received a particularly strong reception in Italy—not many American film fans are aware that *Dawn of the Dead* was, in fact, partially financed by Italian studios."

Here enters a certain amount of confusion, engendered by the topsy-turvy world of Italian film marketing. *Dawn of the Dead* was released in Italy under the title *Zombie*. Lucio Fulci's film was released there as *Zombie 2*. But is the film an Italian-produced

*(continued on page 36)*



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Top: Zombies on the Brooklyn Bridge . . . or the FANGORIA staff on the way to work? Left: The old arm-through-the-door trick pulled on Stefania D'Amario. Above & right: Make up your own caption! I quit!

ALL PHOTOS: © 1958 HAMMER FILMS

**Lee terms his first *Dracula* as "the only Hammer version that bore the slightest resemblance to the characters and events in the Stoker novel." Right: The penultimate stage of the disintegration, a dummy constructed by Pearson from a skull and skeleton hands.**

*Hammer Films expand its empire of fright with its second Lee and Cushing classic— as recalled by effects man Syd Pearson and film editor Bill Lenny.*

# THE HORROR OF DRACULA

**By AL TAYLOR**

In 1957, the people of Hammer Films, a small independent production company, begat a true monster—*The Curse of Frankenstein*. By careful attention to script, casting and crew, studio heads Michael Carrerras and Anthony Hinds had seen their "modest" remake of Mary Shelley's Gothic fantasy novel blossom into an international success of record-breaking proportions. They had two brand-new film stars on their hands, Peter Cushing and Christopher Lee. What would have been more logical than to follow up their success with Frankenstein than to return Count Dracula to the silver screen—this time in brilliant color?

In those days, Hammer always kept several projects going at one time; though production of *The Curse of Frankenstein* and *The Horror of Dracula* (in Britain, released as *Dracula*) were less than a year apart, Hammer had at least seven films in various stages of production in that same period, including *Quatermass II* and *The Abominable Snowman*. This constant output proved beneficial not only for the constant flow of coin into the Hammer till, it also kept the filmmaking talent at Hammer, where they were assured of steady work. For this reason, the key technical positions in *Horror of Dracula* were, by and large, filled by the same talent that had made the hugely successful *Curse of Frankentstein*.

**Above: The beginning of Lee's gruesome disintegration scene in *Horror of Dracula*.**

At the helm once more was Terence Fisher, the journeyman film editor and director whose work on *Frankenstein* was his first step away from obscurity. As with *Frankenstein*, Fisher didn't bother to screen Universal's 1930s version of *Dracula*, nor did he refer at all to Bram Stoker's novel, before or during the shooting. "Those films belonged to a different time," said Fisher, "and copying them now wouldn't quite work. We were starting from scratch."

Fisher felt that it was largely a new permissiveness in society that allowed Hammer to revise the character of Dracula the way that they did. "Dracula's greatest evil lay in the fact that he held a sexual attraction for his victims. And that, like his other powers—the ability to walk through walls, or to mentally control his victims—were only shown through suggestion."

Bringing to life the subtle suggestions of evil implicit in Jimmy Sangster's screenplay was largely the task of Christopher Lee, whose training as a mime is so often referred to in discussions of his performances in *The Mummy* and *Frankenstein*.

Lee, who seldom says anything nice about his Dracula roles, is usually kindest in discussing his first. "It was the only Hammer version that bore the slightest resemblance to the characters and events in the Bram Stoker novel," Lee says. In fact, it is not the role of Dracula that Lee would later come to abhor, but the many scripts that would later fiddle with Stoker's conceptions, which the actor, always an avid *literateur*, holds in especially high regard.

**TERENCE FISHER**
**1904-1980**

In our last week before going to press, word has reached us that Terence Fisher, the director of *Curse of Frankenstein*, *The Horror of Dracula* and other Hammer classics, died on June 18 at his home in Twickenham, England, of a bronchial ailment. His passing is made doubly tragic by the fact that the new owners of Hammer were hoping that Fisher would emerge from retirement to direct an episode of the Hammer Horror series, now in production for British television. A future issue of FANGORIA will include a tribute to Fisher, Hammer's finest filmmaker.

## Little-known Facts

In-depth interviews with the principals of *Dracula* abound; a trip to most libraries will uncover much of the story of the making of this landmark film and Dick Klemenson's late lamented fanzine *Little Shop of Horrors* is worth its weight in gold for true terror fanatics. To unearth some little-known facts about the making of *Dracula*, we spoke to Syd Pearson, the film's special-effects director, and Bill Lenny, who, as film-editor, was another technician chiefly responsible for the film's success.

Pearson's chief effects sequence came with the film's finale. "When I was given the script of Dracula, I can assure you that the disintegration interested me immensely," Peason recalls. "At that time, I really had no idea how to tackle the problem, but I guess I must have a macabre sense of humor, because the concept came to me rather quickly. After discussions with Terry Fisher, we decided we would attempt this in a series of cuts—we would cut between reaction shots of Peter Cushing as Von Helsing, then Chris Lee in his dying throes, once the shaft of light has hit him. If you recall, the first place that the light hits him is the leg of Dracula, and you see this leg shiver and quiver and start to disintegrate. This was done by Chris Lee himself, then we had a space in the film which we were going to fill in with effects. First we had stills taken of Lee's exact position on the floor, just approaching the signs of Zodiac which were painted on the floor. We then faithfully reproduced the position of the shoe and the leg, but our leg was a skeleton section consisting of the leg bone and the foot. We also had a great deal of 'Fuller's Earth' we used as dust in and about the shoe. I was lying full-length on the floor, just out of camera range; my own hands were inside the trouser leg and did all the manipulation of the death throes as the leg continued to disintegrate. Cutting away from the leg, we cut to Lee's face, constricted with horror.

"If you remember, Chris Lee was pulling his hands down his face; we had Lee made up with a complete latex rubber face mask so he was able to pull the flesh from his face, allowing a certain amount of dusty powder to drop to the floor, but I know this wasn't in the British version of the film because it was considered too gruesome by the censors. Then we cut away again to a reaction shot of Cushing and to the sign of the cross he was making with two candlestick holders, then back to Lee—this time it was *not* Lee that you saw, but a mask made from Lee's face as Dracula, and [a fake body with] my hands. To give the effect of the disintegration of the hands, I coated my own hands with a paste which I made out of 'Fuller's Earth'—which is actually a ladies' mud-pack—and warm paraffin wax.

"I dipped my hands into the paste, thus coating them with gray dust. As the paste was made with acetone, which evaporates very quickly, it soon began to drop away from my hands. Before this could happen, I then dipped my hands into flesh-colored paraffin—just molten, not hot—and after several dippings my hands were thoroughly coated in this wax. I had the makeup man [Phil Leakey] standing by; he applied artificial fingernails to my hands. There were my hands, completely solidified in wax, with this undercoating of crumbling gray powder. Then, to camera requirements, I did the gesticulations that Lee, as Dracula, was doing in the master-shot, with his hands in front of his face in sheer-terror, as his body proceeded to disintegrate."

**Cushing's peerless performance again reshapes a classic role—Dr. Van Helsing.**

**A staked vampire woman quickly degenerates into an aged hag.**

## Skeleton Hands

"You saw my hands and fingers move and as they moved the flesh cracked away and dust fell onto the floor. Once again we cut away, we came back and this time my hands were removed and I had an articulated pair of skeleton hands, made up again with the powder. These were moved by a series of levers, remote controlled; the fingers were then showing through as bones. Then we cut away to the face again, by this time it had reached an advanced stage of decomposition. In order to do this I had a medical skull and made this up with latex rubber, horrible, dirty latex, skin paste, you name it, all the nasty pieces from a tin of latex—I used them to give the skeleton a very grisly effect.

"The jaw was articulated so that you could get the last death throes of the jaws quivering. If you remember in the eyes there was a small glimmer of light which I felt might give some added realism to the final death throes. In order to do this I had a little surgical lamp, that one normally swallows for internal inspection, and placed one of these in each of the two eye sockets, put them on a small resistance and as the picture was reaching its close, I slowly turned the resistance and the light went slowly, slowly out. Then we cut away from the skull and you saw the chest collapse. Again this was done by one of my colleagues, lying full length on the floor just out of camera range and, with the aid of balloons and his own hand, he was able to collapse the chest. Then we cut back again to Cushing and back again to the remains of Dracula; eventually we end up with a pile of clothes, a pile of dust, the ring of Dracula and a tuft of hair. As you know, hair is one thing that doesn't disintegrate through the centuries; it always remains. Then I just merely turned on the wind machines, which were just off screen, and we had a light zephyr of wind blowing across the set. The wind blew the powder and left only the ring as we faded. We never used any stop-motion cameras; we did it entirely with a series of dissolves and cuts."

Talking to Bill Lenny is an education in itself; when asked about his approach to *Horror of Dracula*, his answer is a bit technical, perhaps,

but clear enough to make us feel we were there editing with him—and well worth sharing with the readers of FANGORIA.

"Day One: Nothing really happens except you establish yourself in the cutting room," says Lenny. "Day Two to completion goes like this: Dailies start coming in, and it depends on what you have whether you can go for complete sequences or part of a sequence. The dailies are synchronized with the sound and are screened to the unit, then the editor and director decide which are the best takes and the best partial takes, and notes are made. The continuity girl [Doreen Dearnalley for *Dracula*] supplies the paperwork showing what has been shot. The editor transfers this information to the script; it's what we call 'marked up,' every shot that is taken is marked into that script, where it starts and where it ends. Special comments are put alongside if the soundtrack needs to be redone, in what we call a 'wild line,' so that script really is your composite bible. Now, if there is a sequence completed, and no one has to see it, such as the financiers or the distributors, the editor can start to put it together.

"In my way of working, I put the first rough assemble together in liaison with the director, as he may give me his ideas as to why he shot it that way. If he doesn't, I use my own judgment. When putting it together, you don't worry too much about 'matching' from cut to cut; it's mainly done on timing, because it's amazing what cuts do not show as bad matches, between what you see on a small editing

*(continued on page 66)*

## "Horror of Dracula"
### Cast and Credits

*Horror of Dracula, Dracula* (U.K.) Title-1958
A Hammer Film Production
Director: Terence Fisher/ Exec. Prod.: Michael Carreras/ Prod.: Anthony Hinds/ Assoc. Prod.: Anthony Nelson-Keys/ Prod. Man.: Donald Weeks/ Scr.: Jimmy Sangster/ Based on the novel "Dracula" by Bram Stoker/ Edit.: Bill Lenny/ Suprv. Edit.: James Needs/ Cam. Op.: Len Harris/ Dir. Phot.: Jack Asher/ Eastman Color processed by Technicolor/ Prod. Des.: Bernard Robinson/ Make-Up: Phil Leakey (Roy Ashton uncredited)/ Wardrobe: Molly Arbuthnot/ Hairdr.: Henry Montsash/ Mus. Comp.: James Bernard/ Mus. Cond.: John Hollingsworth/ Snd. Rec.: Jock May/ Continuity: Doreen Dearnalley/ Asst. Dir.: Robert Lynn/ Spec. Eff.: Sydney Pearson/ Running Time: 82 minutes (Original UK release) Filmed at Bray Studios, England in 1957.

| | |
|---|---|
| Peter Cushing | **Dr. Van Helsing** |
| Christopher Lee | **Count Dracula** |
| Michael Gough | **Arthur Holmwood** |
| Melissa Stribling | **Mina Holmwood** |
| Carol Marsh | **Lucy Holmwood** |
| John Van Eyssen | **Jonathan Harker** |
| Valerie Gaunt | **Vampire-woman in the castle** |
| Olga Dickie | **Gerda, the maid** |
| Miles Malleson | **Marx, the undertaker** |
| Charles Lloyd Pack | **Dr. Seward** |
| Janina Faye | **Tanya** |
| Geroge Woodbridge | **Innkeeper** |
| Barbara Archer | **Inga, the waitress** |
| Guy Mills | **Coach-driver** |
| Paul Cole | **Young man** |
| George Merritt | **Policeman** |
| George Benson | **Border Official** |
| Geoffrey Bayldon | **Porter** |

**What's wrong with this picture?**


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**#4**—Aerial Image Optical Printer: Construction; Wire Armatures; A-B Rolling; More Electronic Special Effects; Fog and Mist Effects.

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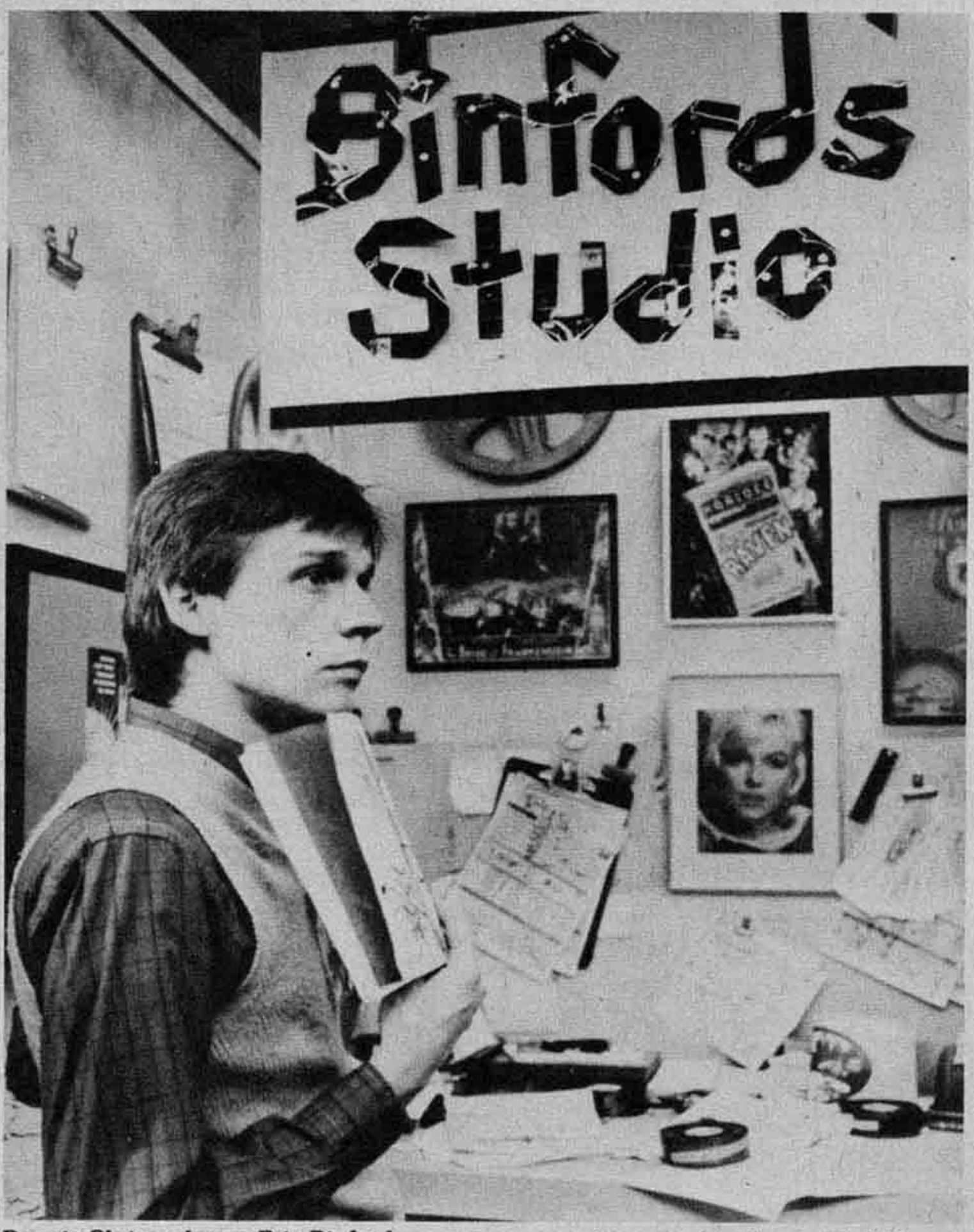
# FADE TO BLACK




*Producer George Braunstein takes us behind the scenes of the new film from the company that brought you* Halloween.

**By DAVID P. NICHOLS**

The lobby of L.A.'s El Portel theater is vacant, save for a few production assistants hurrying about, cleaning up after the day's shoot, taking down a number of classic old horror film posters from the walls. Among those still hanging can be spotted one of Universal's original posters for *The Mummy*, now worth several hundred dollars—just one example of the painstaking attention to detail involved in the production of *Fade to Black*, the new project from Compass International Pictures, the production company that brought you *Halloween*.

*Fade to Black* is the biggest and most ambitious project to date for Irwin Yablans, producer and head of Compass International Pictures, and the man who originally set the ball rolling for John Carpenter's *Halloween*. Budgeted at about $2.3 million, *Fade to Black* also brings talented young Dennis Christopher back to the screen, fresh from his overwhelming success in *Breaking Away*.

In a role that seems tailor-made for his talents, Christopher plays Eric Binford, a shy delivery boy for a Hollywood film company. Like many of us who eat, live and breathe the films we love, Eric is wholly immersed in a movie fan's fantasy world. Above all else, he idolizes Marilyn Monroe and Hopalong Cassidy.

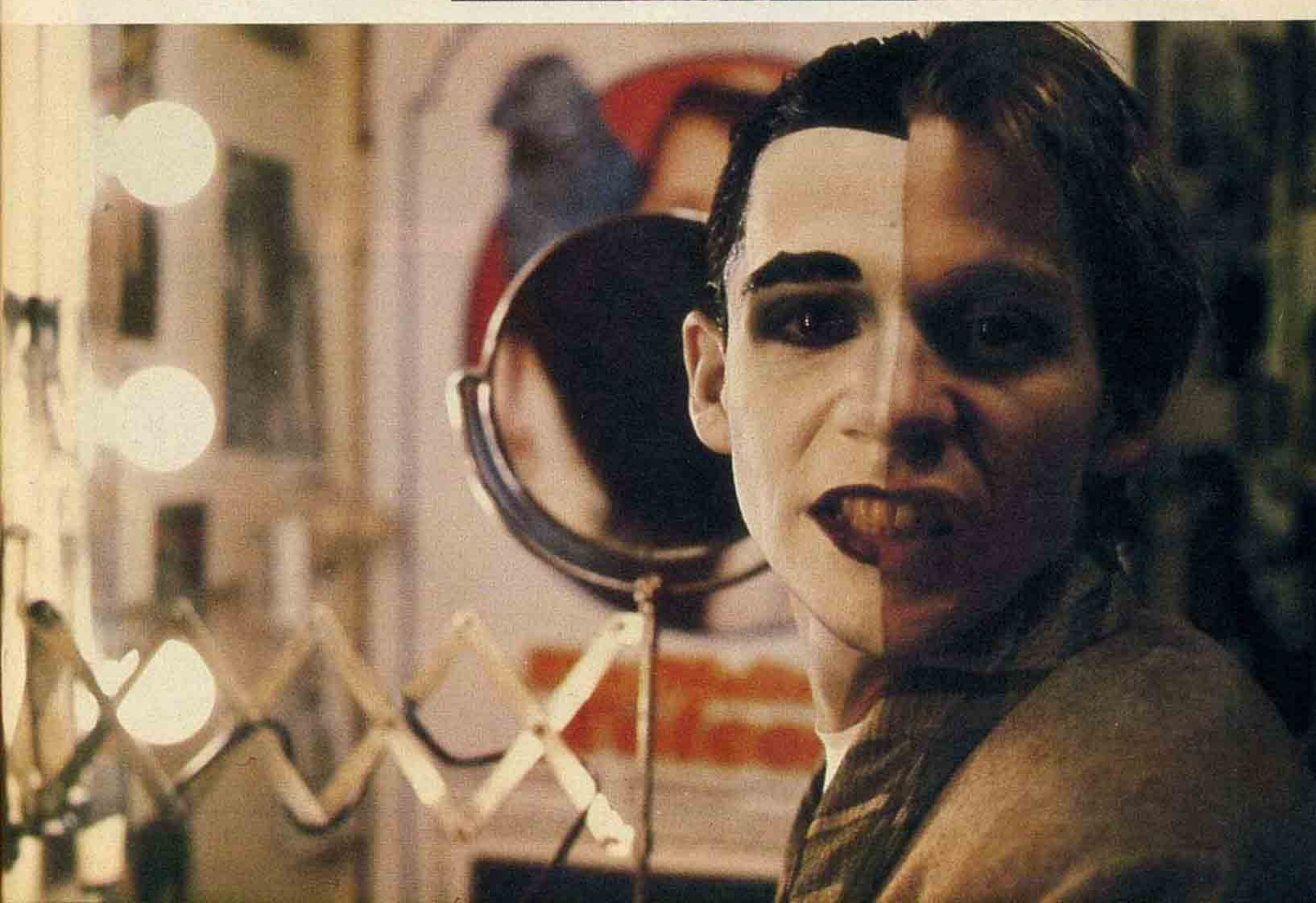
Eric lives with his invalid Aunt (Eve Brent Ash), who is a constant nag when it comes to his obsession with movies. In his personal life,

*(continued on page 41)*

**Dennis Christopher as Eric Binford—a young man so immersed in the world of film that "real life" becomes reel-life. A typical fan?**

ALL PHOTOS: ROBERT HARMON / © 1980 COMPASS INTERNATIONAL PICTURES

**Above: Eric, gone haywire, claims his first victim in the guise of Dracula. Right: Eric makes romantic overtures to Monroe look-alike Marilyn O'Connor (Linda Kerridge). Below: Eric Binford in the process of transformation into Eric's own version of the bloodthirsty Count.**



# JIM DANFORTH & DAVE ALLEN

*The men responsible for the bizarre stop-motion comedy of* Flesh Gordon *are re-teamed for the prehistoric fantasy spoof* Caveman!

**By MARK McGEE**

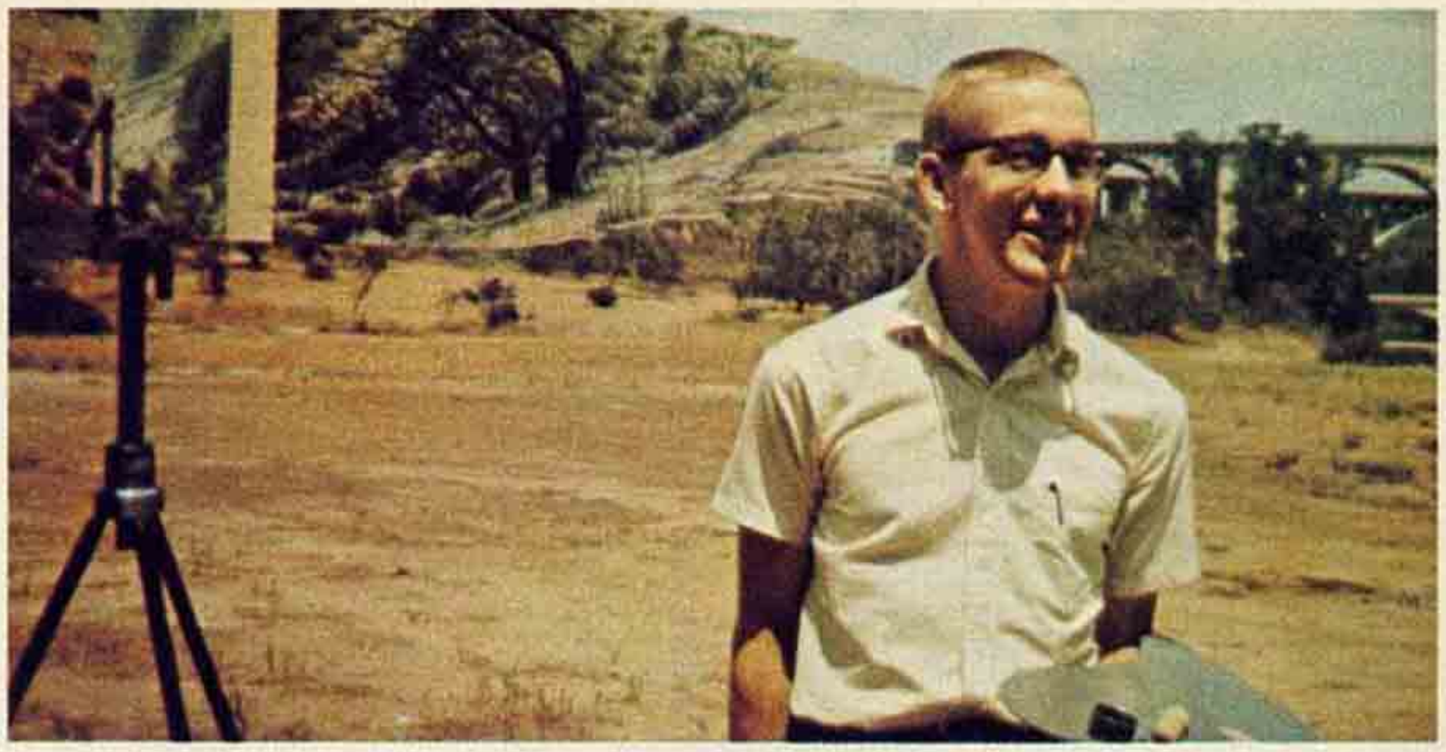
Forty miles from Hollywood, in quiet Westlake Village, there is a rather nondescript building where, unknown to most of the town's inhabitants, the key scenes for a multi-million dollar film production are being made. The building is the home of Effects Associates Incorporated, and among the men at work in the building are two of the most skilled effets men in the industry today, stop-motion animators Jim Danforth and his second-in-command at E.A.I., David Allen.

The film currently being worked on by Danforth's newly formed company is *Caveman*, a comedy set in prehistoric times which has been described as a sort of *One Million B.C.* with laughs. Carl Gottlieb (who co-wrote the script for Steve Martin's *The Jerk*) is directing from his own screenplay, and has recently completed location shooting in Mexico, with a cast that includes Ringo Starr, Barbara Bach, Jack Gilford and Avery Schreiber. As of this writing, seven major stop-motion sequences are planned, though it's generally acknowledged that in a picture of this sort, it often happens that additional sequences can be requested at any time. The creatures now before Danforth's stop-motion cameras include a pterodactyl, a horned iguana-like creature and a beast best described as a silly tyrannosaur. "Everything in this picture is played for laughs," notes Danforth. But there's relatively little time for laughs at E.A.I. as animators and crew rush to complete all sequences in ample time for United Artist's planned release date in February 1981.

Two years ago, Danforth was involved in another dinosaur picture called *Timegate*. It was his own dream-project and was to be his first crack at directing, but it turned out to be an ill-fated affair. Shortly after the demise of *Timegate*, Danforth was quoted as saying that he would continue to make every effort to see that the film was made so that he would at least have the satisfaction of knowing that he had tried. Now, seemingly undaunted by that fruitless investment of time, skill and money, he is plunging headfirst into *Caveman* and the formation of his new effects factory.

"This is a very interesting opportunity," Danforth remarked when he was able to steal a few minutes from his hectic schedule to speak with FANGORIA. "I personally enjoy doing this kind of work for myself. I'd like to work on a

Top opposite: From David Allen's ***King Kong*** test strip, later expanded into an award-winning TV ad. Below: One of Allen's animation models for ***Raiders of the Stone Ring.*** Top right: A youthful Danforth works on a matte painting for ***Equinox;*** the tilted angle of the still camera reveals part of the real landscape behind the painting. Center: A still from Danforth's Puppetoon-animated segment of George Pal's ***The Wonderful World of the Brothers Grimm.*** Bottom: Taurus and Robin, animation puppets from Danforth's ***Equinox.***



picture the way Ray [Harryhausen] does, where he gets a few years to prepare it. The pressure is incredible, just trying to get things ready. We're triplicating all of the equipment so we can have three teams working on it at the same time to meet the deadline."

## Early FX Career

Ironically, Jim Danforth began his career in motion pictures as an employee for a special-effects company called Project Unlimited back in the early 60s. Its owners were Gene Warren, Tim Barr and Wah Chang. *Dinosaurus, Master of the World, Flight of the Lost Balloon, Goliath and the Dragon* and *Around the World and Under the Sea* all contained effects by Project Unlimited. Perhaps they are best remembered for *The Outer Limits* television series and several George Pal productions. Danforth recalls the time that the company was nominated for *The Time Machine*. "Tim Barr had a deformity that caused him to be hunched over and slowed down his walk considerably. He told Gene that if they won to hang back a little to give him time to reach the stage. When it was announced that they won, Tim was up on the stage before Gene had even hit the aisle."

Although uncredited, Danforth's work was featured in *Jack, the Giant Killer*, producer Edward Small's flagrant rip-off of Harryhausen's *The 7th Voyage of Sinbad*. "Small would reject some of our work because our monsters took more frames to walk than Ray's cyclops." Danforth was nearly electrocuted while photographing a sequence of exploding flying men that was eventually deleted from *Atlantis, the Lost Continent*. *The Wonderful World of the Brothers Grimm* marked the first time that anyone had ever animated a sequence in the Cinerama process. Prior to that, *The Beast of Hollow Mountain* had been photographed in CinemaScope and, subsequently, Harryhausen used Panavision for *First Men in the Moon*, but Jim remains the only person to have used the multi-screen process.

Project accepted the job of inserting special-effects sequences into a Swedish-made American-International Picture, *Journey to the 7th Planet*. The first sequence Danforth shot, a one-eyed creature attacking a spaceman, was rejected. In spite of the fact that AIP had ap-

*(continued on page 43)*

# GARY KURTZ
## Producer of

**The *Star Wars* sequel has proven itself a powerful fantasy film in its own right. Producer Kurtz offers his personal view of the making of an epic.**

*An interview by Larry French & Paul Mandell*

**FANGORIA:** Why was Irvin Kershner picked to direct *Empire*? Many people thought at first that it was a strange choice.

**GARY KURTZ:** A lot of the pictures he's made have been strong character pictures. We were interested in someone who had the feel for creating strong character parts. He had also done some good action pictures—the television drama *The Raid on Entebbe*, *Return of a Man Called Horse* and *The Flim-Flam Man* all have relatively strong action seqeunces in them. Probably the most important thing is that he believed in the fantasy. Unfortunately, a lot of contemporary filmmakers are very cynical about life in general. Because of that, it comes through in their work. You couldn't make this film with that kind of cynical attitude.

**FANG:** Did you work with Kershner during your days with Roger Corman?

**KURTZ:** I actually did work with him when I was a student at USC. He directed a film on venereal disease we did for the U.S. Public Health Service. It wasn't a documentary; it was a 30-minute dramatic film about the effects of the VD epidemic on high school kids. It was cast with real actors and done almost as a feature. It was a fairly professional film, in 35mm. Kershner directed it and it was photographed by a Hollywood cameraman, Ted McCord. I shot some second-unit footage and did some work on the first unit. A lot of cinema students had worked on Kersh's first feature, *Stakeout on Dope Street*.

**FANG:** What were some of the Roger Corman films you worked on?

**KURTZ:** Some of those films we did pieces of . . . and never knew their titles because they were just numbers! But *Planet of Blood* was one I worked on. *Clouds of Venus* was another one most people have never seen. *Track of the Vampire* was another one. *Bloodbath*, remember that? (laughter)

**FANG:** How about *Bucket of Blood?*

**KURTZ:** I didn't work on that one. That was being made while I was working on something else there. But I worked on *The Terror* with Jack Nicholson and Boris Karloff. Monte Hellman directed part of that and Francis Coppola directed the other part. There there was *Beachball*. Paramount actually released that one and made a lot of money on it. It was an imitation beach party movie with Ed "Kookie" Byrnes and a bunch of starlets. Basically it was about four guys; each one had a different hobby. It was funny picture. We did it for $100,000.

**FANG:** What would you say was the most difficult sequence to bring off in *Empire?*

**KURTZ:** Technically, the hardest one was the snow battle sequence, because of the number of special-effects shots involving the matting of light-colored objects over white backgrounds. It was very difficult. There isn't the latitude you have in deep-space shots.

**FANG:** What is the major difficulty with white-on-white matte shots?

**KURTZ:** The matte and the foreground objects have to fit. The problem with matte photography in general is that no matter how precise you are, they don't exactly fit. You have a little bit of an edge there. Against a dark background, it's hidden. If it's a light background, it's barely hidden. But on white-on-white matte shots, it has to fit exactly. We'd keep doing them over and over again until we'd get it right.

**FANG:** We've been told that the bluescreen work has been elevated almost to an art.

**KURTZ:** That's been working very well. Another thing we found out about bluescreen work, with a little bit of research, was that the Nikon still lenses we used for all the miniature work have a better blue records focus than some of the other lenses.

**FANG:** Was that discovered by accident?

**KURTZ:** Yes, it was a chance thing we discovered on *Star Wars* through testing. No lens focuses all the colors at the same point. How good the bluescreen works depends on how minimal the distortion factor of the lens is. If the blue records focuses as good as the other two primary colors, then we're half a step ahead. If it isn't focusing, you have bad fringing. When most motion-picture lenses are

---

**Left: Yoda, as "performed" by Frank Oz.**

PHOTOS: © LUCASFILM LTD.

**"As a character in the saga, Yoda is the one who presents the point of view about the Force. In that sense, he is standing in for George . . . ."**

photographing normal scenes, it really doesn't matter because you don't see it [the focus on the blue record].

**FANG:** Weren't you combining motion-control elements with stop-motion elements for those scenes?

**KURTZ:** The snow speeders were done with motion-control photography, and the snow walkers were done in stop-motion. The backgrounds in many cases were aerial shots of plates shot in Norway. So we had a variety of elements to put together.

**FANG:** One of the new characters in the sequel is Yoda. Was there someone inside there manipulating the character?

**KURTZ:** Oh, no. If you look at the film, you can see that it was only 24 inches tall. There's no midget alive that's that small! It's a mechanical creature. Frank Oz [Jim Henson's long-time collaborator on the Muppets] did the voice and orchestrated all of the movements. But how it was done is pretty complicated.

**FANG:** Could you talk about it?

**KURTZ:** A little. Ralph MacQuarrie and other of our artists did some original sketches based on how the character was described in the script. Then Stuart Freeborn, in England, took it from there and built the clay sculptures and practice models, just to see how it was going to look. He did about four or five of those until he hit on what everyone liked in terms of facial characteristics. A lot of people say Yoda *looks* like Stuart Freeborn. If you see them side by side, there *are* some similarities.

**FANG:** That's funny, because if you look at the alien that appears in the finale of *Close Encounters*, it bears a strong resemblence to Carlo Rambaldi.

**KURTZ:** Now that you mention it, it is possible. Stuart also did all the mechanics inside the Yoda figure, built up all the apparatus—the eyelids, the ears and facial movements. In the end, when Frank was working with it—Frank and three assistants, because it usually took four men to work Yoda—there were lots of wires and hydraulic levers that he had to hide. All of the personality of the character, of course, has to come from that. When they were acting on the set, it was necessary to synchronize all of those movements together. The precise movement when it had to blink and move its ear took a lot of rehearsing.

**FANG:** I assumed that there was a large working bust of Yoda, intricately controlled specifically for the closeups.

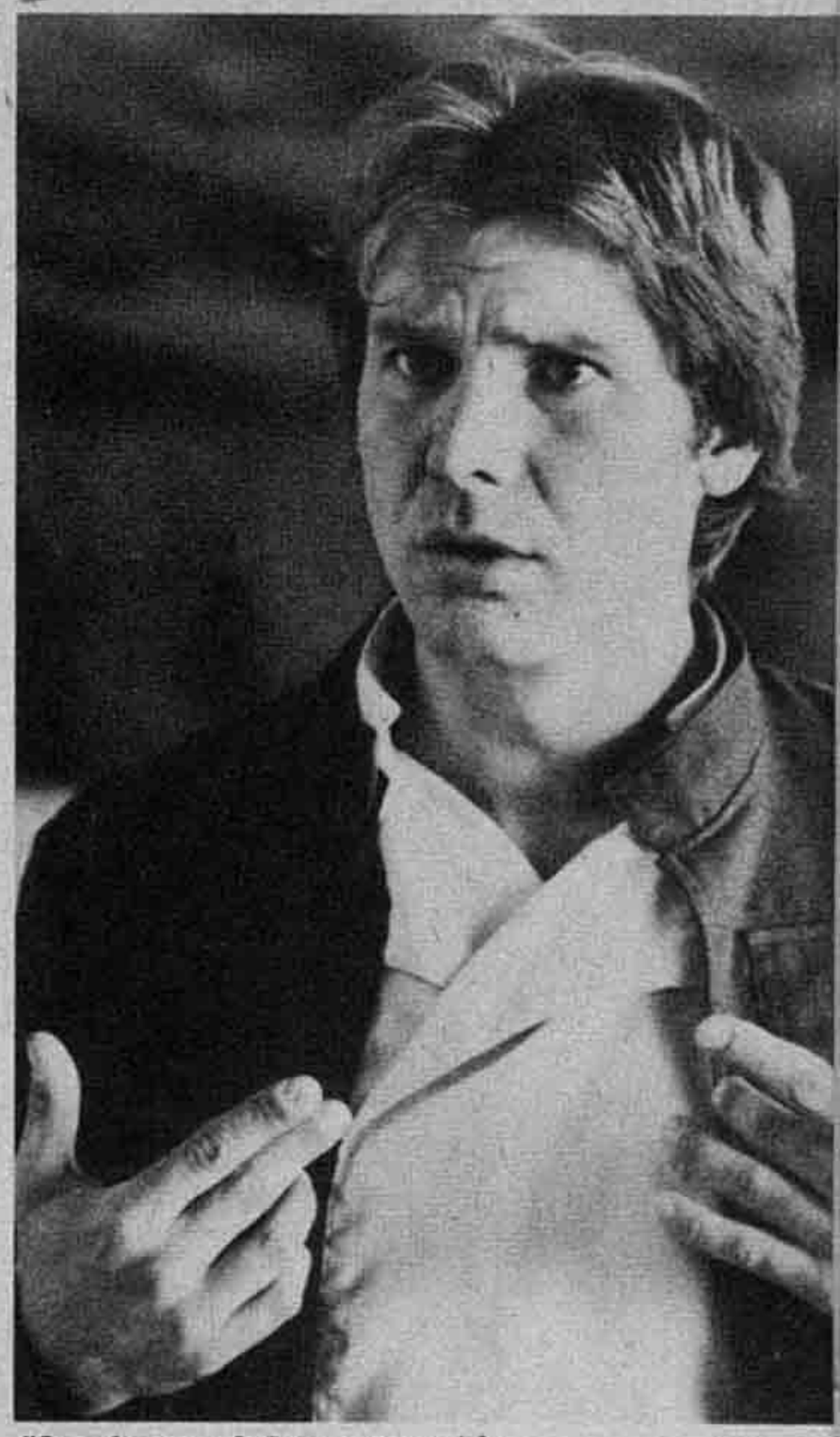
**KURTZ:** No, Yoda was the same creature in all of the shots. There was never a man in the suit.

**FANG:** It's interesting that Yoda looked like Stuart Freeborn. The *Time* article said its personality was based on George Lucas.

**KURTZ:** I think they may have been exaggerating the idea. Some of the *philosophy* Yoda expounds is similar to what George wanted to get into the stories. As a character in the saga, Yoda is the one who presents the point of view about the Force. In that sense, he is standing in for what George is saying about the Force. But I think it's too great an extreme to say that he's taken on the personality of George.

**FANG:** Whose idea was it to incorporate stop-motion photography in the sequel?

**KURTZ:** It was sort of an outgrowth of the way the script was going. If we were going to use the animals and the mechanical devices we envisioned, then stop-motion would be the best to deal with it. One of the things we've tried to do with each of the films is to set some goals, some problems. "What would it be like if we tried this?" One of those goals was to do a stop-motion sequence that integrated well with live action.



**"So why wasn't *I* interviewed for FANGORIA?" asks Harrison Ford.**

**Left to right, the men behind *The Empire:* Director Irvin Kershner, Producer Kurtz, Executive Producer George "God" Lucas and Screenwriter Larry Kasdan.**

**FANG:** I wonder what Ray Harryhausen will say when and if he sees the film?

**KURTZ:** Oh, I don't know. It's difficult to match stop-motion with live action. I think some of it is pretty successful, and some of it is on the edge. It's hard to tell.

**FANG:** Who's doing your release prints? Deluxe?

**KURTZ:** Deluxe, yes.

**FANG:** Is that because it's Fox?

**KURTZ:** No, it's because after *Star Wars* we did a lot of experimenting and found Deluxe to be the best. You can't always tell. I've had good and bad results with all of the labs. They are definitely operating at a disadvantage, because every time they remix chemicals and use different stocks, there are slight things that change. So you get odd things. In fact, one of the Eastman Kodak engineers once did an analysis of the photographic color process, and wrote it out in a very elaborate report. His conclusion was that it was impossible to get an image on film at all! [laughter] It was done as a joke, but he was just trying to point out all of the variables—how the light hits the film, how the gelatin is coated in the first place, the way the chemicals are made up. There are so many

variables, it gets very frustrating when we're trying to get a particular color balance.

**FANG:** I know a lot of producers have used DeLuxe and have experienced mixed results.

**KURTZ:** It's not the lab. It's the people. If you have a particularly good timer, it can be a great asset. It doesn't matter what lab you use; they're all using the same equipment and the same chemical processes for color. So it's the people who you're dealing with. We've had really good luck with DeLuxe. They had very little time to do the work that they did.

**FANG:** What was the origin of the Tauntaun?

**KURTZ:** Sometimes it's hard to pinpoint how something like that is developed. Ralph McQuarrie did some sketches of the Tauntaun looking lizard-like. The contour of the creature as it eventually looked is very similar to a kangaroo, very strong back legs, little front legs. The face is a blend of a lot of animals. It has some camel-like qualities in the ears. It's not really *like anything*; it's just a mammal.

**FANG:** Some of the shots were quite daring. When the Tauntaun ran into the room I thought, "Hey, wait a minute!" And the legs were blurred, which isn't usually done in stop-motion.

**KURTZ:** The "blur program" is probably our biggest advance in trying to make stop-motion not have that jerkiness.

**FANG:** How was that done?

**KURTZ:** By moving the model during the photography of each frame.

**FANG:** From below?

**KURTZ:** Yes. . . well, depending on how the model is held up. It's part of the computer control of that model, so that it can be moved just a slight amount for each frame, to have it photographed the way it would be recorded if it were really running. Not exactly, but almost.

**FANG:** Were films of gazelles or kangaroos studied to get the running cycle down?

**KURTZ:** We did have to shoot a lot of high-speed photography of animals running, all kind of animals, to get a feel for how it would look on film, how the frames are blurred and how best to imitate them. I don't think it's completely satisfactory. There is certain room for advancement in that area. But once you get to the point where you can start to blur the edges of a creature and it looks natural, then it helps take that edge of it being artificially superimposed over a scene.

**Another FANGORIA first—scratch and sniff Tauntaun!**

**FANG:** I was told that George wanted the "grabber shot" to be the one of the helicopter point of view coming down on the running Tauntaun. Could you explain how that was done?

**KURTZ:** There are a lot of people who feel that that shot was all done on a miniature landscape. However, it's not; it's a real helicopter shot of a glacier in Norway. The Tauntaun is superimposed, but the roto-scope work is so good, the movement is "down and in." It's a compound move; it goes down, in and over. All the roto work is matched frame for frame, matched to the movements of the plate. We're developing a field camera with a motion control recorder in it, so that any moves off of the original starting axis can be recorded, both in an *x* and *y* plane, so that you're completely free to add miniature or stop-motion elements to it. I'ts prerecorded; you don't have to plot it afterwards. This camera wasn't ready when we did this shot. But it wouldn't work for a helicopter shot, anyway, because you have to have a fixed point of reference.

**FANG:** Are you saying that the Tauntaun was photographed against a blue screen and the camera moved in on it?

**KURTZ:** Yes, the moves that the camera made and the shot of the Tauntaun matched the moves that the helicopter camera had made.

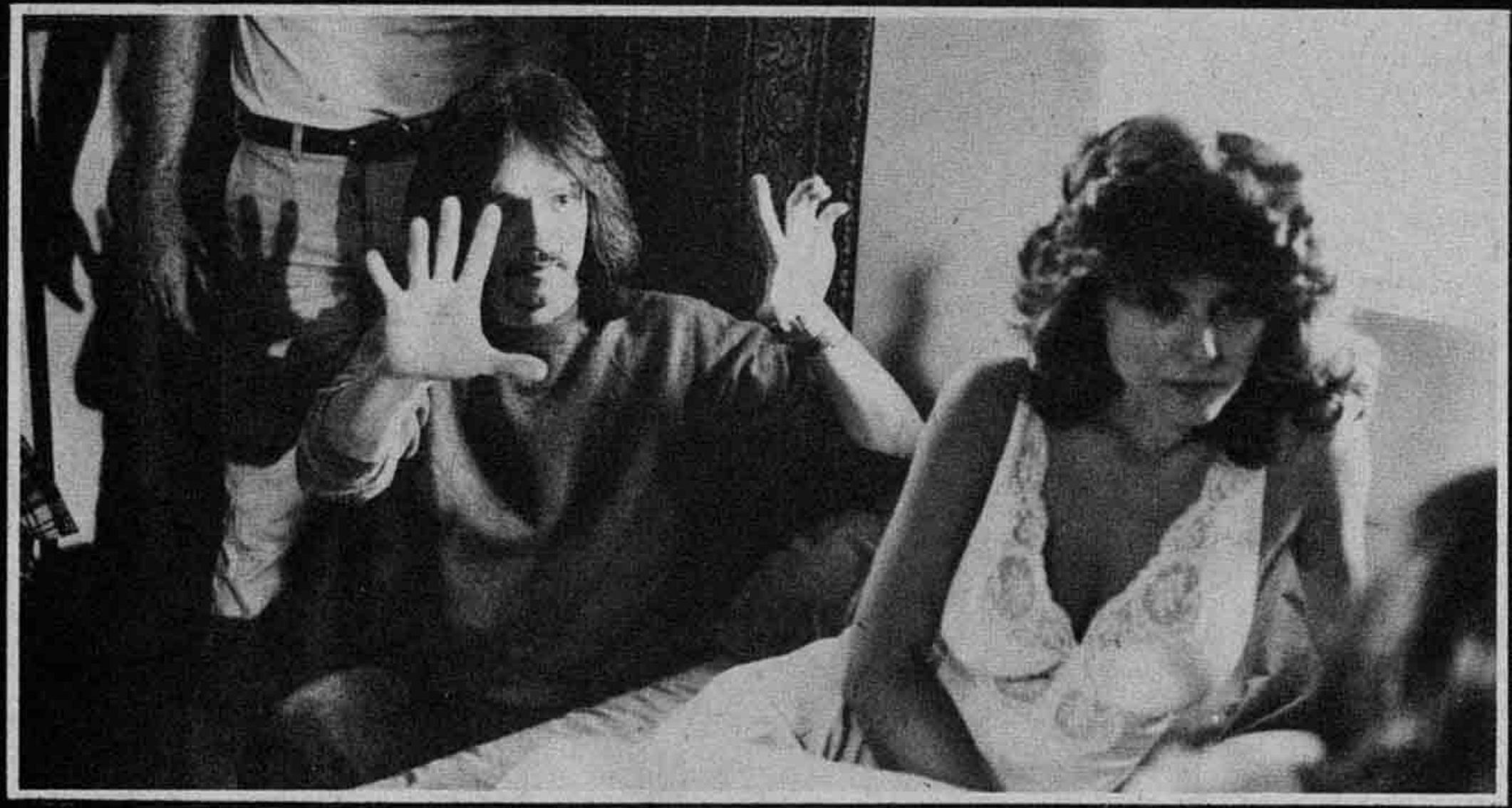
**FANG:** That's sort of derivative of the Magicam principle, isn't it?

**KURTZ:** Magicam does both at the same time. The full-scale set and the miniature is photographed at the same time with selsyns. For this shot, the Tauntaun was added much later. Each frame was plotted and them computed as to how it would look.

**FANG:** One of the interesting things is that this is "Episode Five," as opposed to a sequential trilogy. Was it planned like that from the start?

**KURTZ:** It was always like that. *Star Wars* was supposed to have been titled "Star Wars: Episode Four, A New Hope." We got cold feet at the last minute and took that out. Fox was worried, and to be perfectly honest, we were worried too. People wouldn't have understood what all that meant. They would be asking themselves: What happened to the first three? Any reissues of *Star Wars* will contain the new title *Star Wars: The New Hope*. These three films—*Star Wars, Empire,* and *Revenge of the Jedi*—are the middle trilogy.

***"HHHHHH-HHHHHH HHHHH-HHHHHH,* I hear your mother calls you Bo-Bo. *HHHH."***



# JOHN CARPENTER

*The man who broke into Hollywood "Escape(s) from New York"—with a few stops in between.*

**By BOB MARTIN**

The films of John Carpenter, even those outside of the horror category, like *Elvis* and *Assault on Precinct 13*, are about death; death and the fragility, the transience of life. Whether it's a sniper's bullet, a masked maniac wielding a butcher's knife or a handful of pills, Carpenter has found that life appears in sharpest relief against a backdrop of death.

Carpenter is in basic agreement with this interpretation of his craft, taking the common thread a bit further. "It's also about people who are trapped or isolated in some way. We're all trapped in our minds—the unknown is whatever's outside, all around you," says the youthful director. "In a sense, it's the essence of paranoia—'They're out to get me!' " In the light of these comments, it's not particularly surprising to learn that the first science-fiction film Carpenter ever laid eyes on was that paranoid classic *It Came from Outer Space*, when he was just five years old.

"I went to all the movies I could—I especially loved horror movies and science-fiction films a whole lot," he says. "Later, I guess I became most familiar with Roger Corman's films, maybe because he made so many of them. I still think he's a pretty good director. Some of the low-budget films, in particular, are really good. One of my favorites was *Not of This Earth*, which is a real little gem, very well-directed."

By the mid-60s, Carpenter had entered the film business—"Shooting little tiny movies starring me and my friends; little 8mm movies—very crude. I'd shoot them, cut 'em together and put some kind of soundtrack on them. In other words, they're *bad*. Other people across the country were doing the same thing. I'd read about them in fanzines—there was a whole big fanzine thing going on then. *Everybody* was publishing their own fan magazine then, which I also did (called *Fantastic Films Illustrated*—no relation to any current publication), and they would put in pictures from their own movies. There was one fellow who was really prolific, his name was Don Glut.* He was making and starring in these incredible movies— Captain Marvel movies, various monster things—he was the *king*. At the time, what I wanted was to be like Don Glut. I never really did anything as good, I was never that technically proficient. I wasn't quite that obsessed—I just got out there and fooled around. So if I hesitate to talk about them, it's because I don't think they're very good. They don't show a lot of promise."

## Advice to Newcomers

Fifteen years later, the young man whose backyard epics showed so little promise is the hottest young director in film, and definitely the most popular director among horror film addicts young and old. What advice does Carpenter offer youthful enthusiasts anxious to follow in his footsteps?

"I'm kind bad at advice. . . I started at film school in 1968, and learned every technical aspect of filmmaking there. But now that whole area's glutted—*everybody's* going to film school. More important than that is perseverence; make up your mind that you're going to direct films, and that nothing in this world is going to stop you. *That's* the important thing. You have to be willing to wash cars, to starve. . . . whatever, until you get a chance to direct.

"You also have to realize that you make your own way. No one ever 'gives' you a break; no one will say, 'I'll be your angel, here's a million dollars—go and make a great film.' That just doesn't happen. You have to struggle.

"In terms of my own experience, as I approached the movie business, I would work on anything. I'd write a script for anybody who wanted to hire me; I decided I was going to be a *good* writer. . . and things just sort of happened. Perseverance. . . and luck. Perseverance, mostly.

"There're several ways to get in. Probably the best way is to write your way in; to develop your skills as a writer until you can write a screenplay that everybody wants, and then refuse to sell it to anyone unless you can direct it yourself."

It's well-known that Carpenter's introduc-

*Don Glut later became a scriptwriter for Marvel comics, and most recently penned the novelization of *The Empire Strikes Back*. Legend has it that John Milius, while in college, made a student film on the bizarro lifestyle of Glut. Glut asked Milius for a guarantee that he could again play himself if the picture ever became a feature. Milius turned him down, on the basis that he was wrong for the part.

PHOTO: COMPASS INTERNATIONAL PICTURES

**Far left: Carpenter composes a shot featureing Adrienne Barbeau for *The Fog*. Center & below: *Assault on Precinct 13*; Carpenter's plans for *Escape from New York* call for similar elements – high action, broad heroics, slightly cynical humor and "a love of movies and adventure."**

tion to feature direction was *Dark Star*, which started as a student project while Carpenter and Dan O'Bannon were attending the University of Southern California film school. Less well-known is an earlier student project, *The Resurrection of Broncho Billy*, which was the first Carpenter film to reach a wide audience. *Bronco Billy* concerns a young man (played by Johnny Crawford, Chuck Connors' young co-star in TV's *The Rifleman*) who escapes the problems of adolescence by fleeing to a fantasy world composed of the most familiar cliches of television and film Westerns. In just a few minutes of film-time, and with almost no dialogue, *Broncho Billy* displays a romantic poignancy only hinted at in such similarly themed features as *Brewster McCloud* and *Breaking Away*. Carpenter edited the film, and shared camera, lighting, directing and writing chores with his fellow students, including his current production designer, Tommy Wallace, and another long-time associate, Nick Castle.

## Rough Starts

According to Carpenter, the film was originally conceived by its producer, John Longenecker, a friend of Crawford's who wanted to use the young actor in a Western setting, and it was the film's director, Jim Rocos, who first suggested the fantasy element. With the help of USC, it was arranged for the film to run for one week at a national theater, thus allowing it to be nominated for—and win—a 1970 Academy Award for best short subject. The fact that the man who received the trophy, John Longenecker, continues to work in relative obscurity, is just one more testament to the difficulty of getting a start in Hollywood. "John has worked on many films since then," says Carpenter, "and he's been trying to get his own things going, but he just hasn't had a break."

During and after the production of *Dark Star*—which, due to a problem with effects and finances, took a grueling four years to make—Carpenter sharpened his writing skills, turning out perhaps a half-dozen screenplays for various studios. Only one of these has been produced to this date—*Eyes*, written for Columbia as a vehicle for Barbra Streisand, became *The Eyes of Laura Mars*, but only after several hands had removed most of the logical construction from the Carpenter screenplay.

Then came *Assault on Precinct 13*.

Basically a remake of Howard Hawks' classic Western *Rio Bravo*, the film also gives more than a passing nod to John Ford's *Fort Apache* and any number of classic Western, crime and action films of the 30s and 40s. "That was the first movie I had done on a schedule and it was just the *toughest* thing to do," says Carpenter, "but it has many, many things I'm proud of. It's my personal favorite of all my films. There's a lot of raw energy to it and a lot of youthful enthusiasm, a love of movies, there."

*Assault* boils down to a tale of soldiers and Indians; only in this instance the "Indians" are the members of a bloodthirsty ghetto street gang, while the "soldiers" are a handful of cops and convicted felons trapped in an abandoned precinct house in the heart of "enemy territory"—an L.A. slum district.

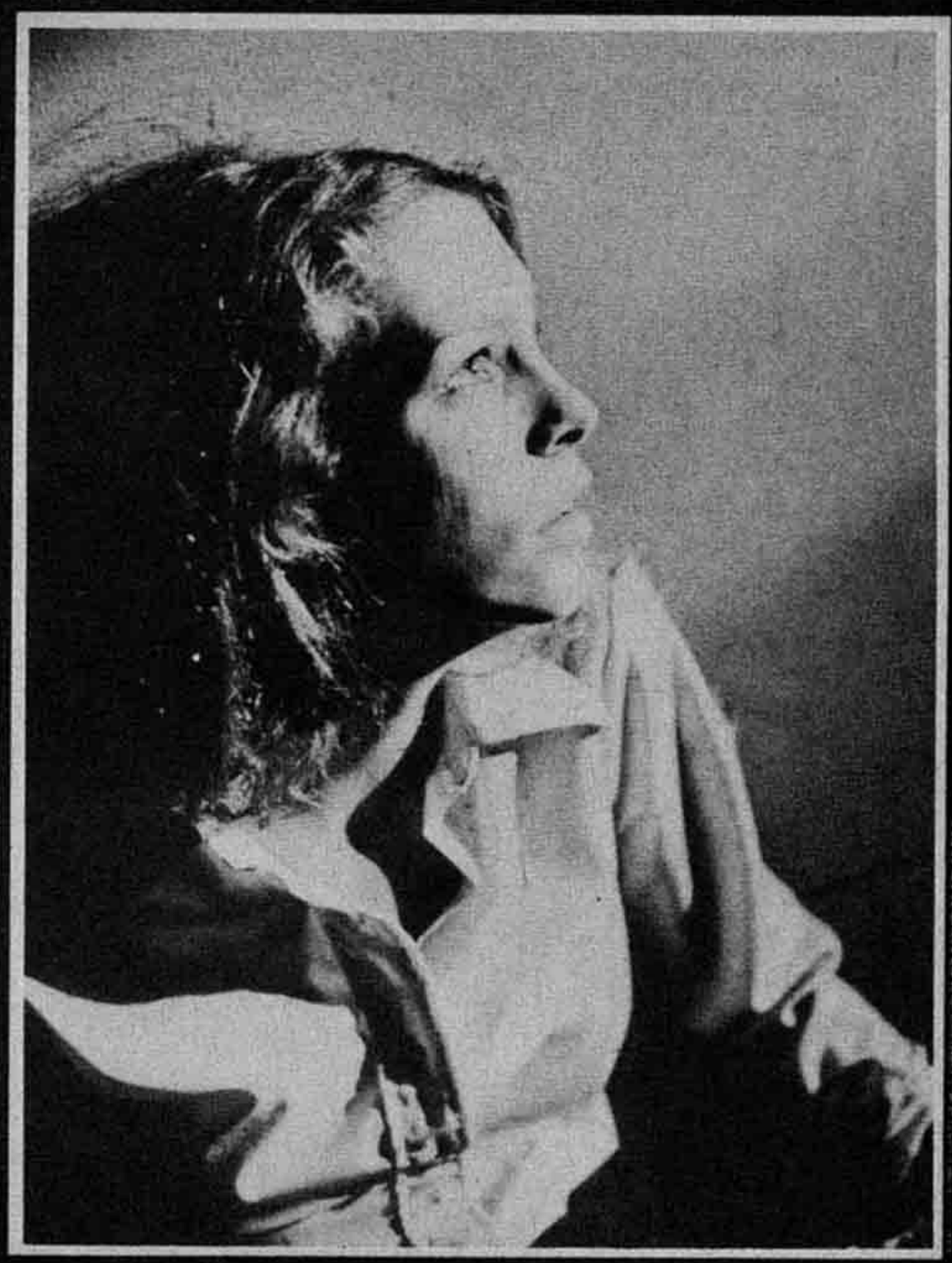
Hawks and Ford, in dealing with similar characters and situations, but in a historical setting, were able to uncover archetypes of bravery: Carpenter's task was, in many ways, the more difficult one—to deal with the same qualities in a modern setting. "The characters in *Assault* were so much larger than life." Carpenter notes, "it's a little bit tough to play someone in modern situation with that larger-than-life attitude—the hero business. People think it's kind of cornball. It's out of fashion—or at least it was in 1976, when the film was released, though it may be coming back, with the way the country's changing. But I wasn't thinking: Let's bring in this type of cliched character, then that type. The basic premise was a tribute to *Rio Bravo*, but it was dangerous ground, because I had to portray these characters as *somewhat* real, and yet get across the qualities of the characterizations in old Western movies."

## Horrific Non-horror

*Assault*, while classified as non-horror, offers one of the best examples of Carpenter's suspense-horror technique, when a young girl, attempting to make a purchase from an ice cream vendor, is brutally murdered. The impact of the relatively bloodless scene is blunt, but it draws its greater strengths from the subtlety and grace of its execution.

"From the first frame, that whole sequence with the ice cream truck and the little girl was all very carefully engineered," recalls Carpenter.

Below, left to right: Kurt Russell—to star in *Escape*—in his stunning impersonation of the legendary *Elvis;* Jamie Lee Curtis at bay in *Halloween*; Nick Castle as The Shape; and Carpenter, Curtis and John Houseman on the set of *The Fog.*



"She was marvelous. What I really didn't expect was for her to die as well as she did. She just stood there shocked for a moment, then fell backwards.

"The really tough thing to do on that was to rig up the ice cream cone just right (so that it would blow apart, as if from the passing bullet). The ice cream would hit her in the face, or it wouldn't work at all. And she was a little frightened of it at first—she didn't know what was going to happen. But, once she got with it, she wanted to do it again and again."

Carpenter's first work for television came at this point, a project initially titled *High Rise*, later renamed *Someone Is Watching Me*. Initially written for Warner Brothers' feature division, Carpenter's script came to the attention of Richard Kobritz, the executive in charge of TV production at Warner. Though Kobritz seldom finds the time to produce Warners' telefilms himself, Carpenter's script and his work on *Assault* motivated him to make an exception (as he would again make for Tobe Hooper's TV version of *'Salem's Lot*—see FANGORIA #4). For the story of a young woman who is terrorized by an unseen sniper in a neighboring building, Carpenter managed to elicit one of the few truly good performances by actress and ex-model Lauren Hutton in the leading role. During the course of the filming, Carpenter also happened to fall in love with Hutton's co-star, Adrienne Barbeau. Luckily, the feelings were mutual, and the two subsequently married.

The independently produced *Assault*, meanwhile, found a distributor in Irwin Yablans' Turtle Releasing. It was Carpenter's facility with *Assault*'s suspense sequences that led Yablans to offer Carpenter the director's chair on the first film from his newly formed company, Compass International.

That film was *Halloween*.

## Hitchcock-type Suspense

In a separate interview with Irwin Yablans, FANGORIA was told that *Halloween* was started with the desire to do "practically a textbook suspense film, a throwback to the Hitchcock style; no explicit sex, almost no violence—one that would really have to rely on timing and suspense.

"Now people say to me, 'How could you make such a violent film?' Then I ask them to tell me where they actually saw any violence in that film. But the film itself is such an intense experience that people feel that they've been violated."

It was Yablans who figured that a group of teenaged babysitters would make the best set of victims for such a film; Carpenter suggested the Halloween-night setting. And it was Yablans who destined the film for perennial release by changing the working title from *The Babysitter Murders* to *Halloween*.

The most frequently cited sequence in *Halloween* is the lengthy opening scene, apparently one take. "We did originally shoot that in one take," explains Carpenter. "In fact, there were a couple of one-takers that were very good, and longer than what you saw. One of these was a complete mindblower. I think the audience would have said, 'Wow, they did that in one take!" But it didn't move quite fast enough. I thought that if we shortened it, it would be more effective. Since we had the option of doing that, we did."

The method Carpenter used to combine the two takes into a single, "seamless" take was to cut them together "in the black"—for instance, when young Michael dons his mask, the entire screen momentarily goes black. That gave Carpenter the opportunity to unnoticeably cut to a different take, giving the appearance of a single faultless take.

Some viewers of the film might find some confusion in the multiple credits for the killer in *Halloween*. "Michael," like so many Hollywood creations, was actually a collaborative effort. The credits clearly state that Michael, age 6 is played by Will Sandin, "except for his hands," Carpenter points out, "which were played by Debra Hill. Most of the time, he was played by Nick Castle (credited as "The Shape"). When he broke into the closet after Jamie Lee Curtis, Tommy Wallace had designed that closet and knew the best way to tear it apart, so he was played by Tommy for that one sequence. When he took the mask off, he was played by an actor (Tony Moran, billed as "Michael, Age 26"). When he was shot out of the window, he was played by Jim Windburn, the stuntman."

## Rock 'n' Roll Fan

The release of *Halloween* and its phenomenal reception at the box office, brought Carpenter a deluge of offers. One of these was the opportunity to direct the TV film

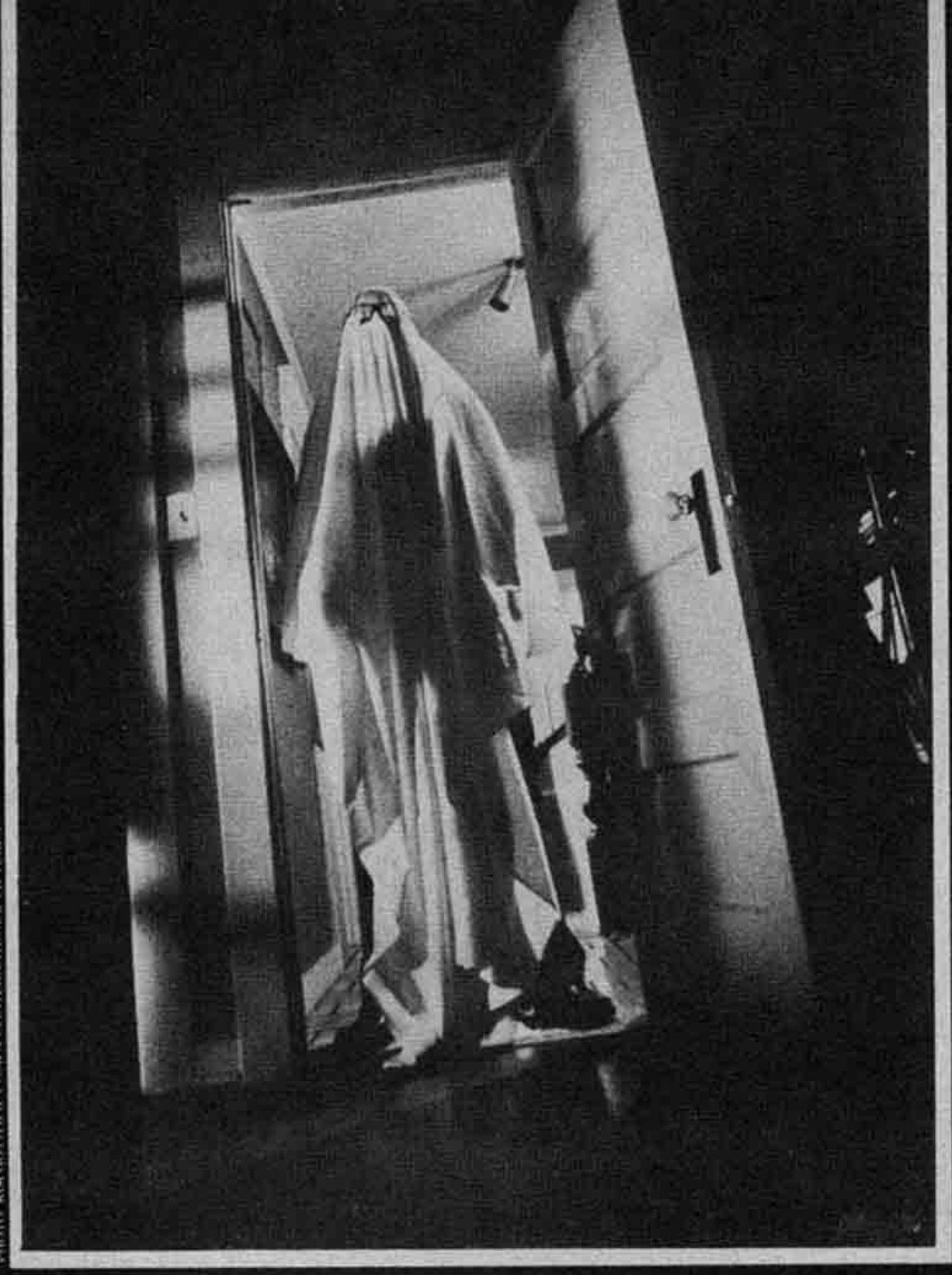


PHOTO: KIM GOTTLIEB COMPASS INTERNATIONAL PICTURES

PHOTO: KIM GOTTLIEB AVCO EMBASSY PICTURES

biography of Elvis Presley. Carpenter, a rabid fan of rock 'n' roll, immediately accepted.

"*Elvis* was a struggle in a number of ways, but not because of any of the people involved," says Carpenter. "It was just an *outrageous* schedule—30 days to shoot three hours←to make a period musical, set in the 50s and 60s. There was *no* time; I didn't see any locations; there were technical problems beyond belief. And because of the speed with which we had to get the film ready for television, there was really no time for post-production. It was just cut together and thrown on TV. So I was disappointed in that aspect of it. I also got married and went on a honeymoon, so I wasn't around—but I loved the people involved in *Elvis*; I really enjoyed working with Dick Clark. He's a really nice man, always straight with you."

But Carpenter is his own harshest critic when *Elvis* is under discussion; the telefilm was a huge success for the ABC network, outrating such tough competition as *Gone with the Wind* and the first network broadcast of Milos Forman's *One Flew over The Cuckoo's Nest*. *Elvis* added even further to the enhancement of the fastest growing reputation in Hollywood.

*The Fog* was Carpenter's next project, and his first theatrical film with what could be called a "respectable" budget. Carpenter knew that his fans and the movie industry would be approaching his next film with high expectations, and he was not about to disappoint them. But he didn't make things easier for himself; the title character of *The Fog* proved the most unmanageable "actor" any director might care to work with.

"We shot thousands and thousands—*hundreds* of thousands of feet to get that fog right," Carpenter recalls, with a slight shudder. "It was the most film I've ever shot on one feature, take after take after take with the widest shots imaginable.

"The shot where Jamie Lee Curtis and Tommy Atkins are stopped in the truck and the fog just rolls down at them was done by actually filling that whole street with real fog, produced by a fog machine. We blasted the fog away from camera with a wind machine, and let the wind carry it away. By reversing the film, we had the fog appearing in the distance, then apparently rolling down the street, *toward* the camera."

*The Fog* was the first of Carpenter's films to require any extensive special effects, and for this purpose Carpenter recruited Rob Bottin, a former assistant to Rick Baker (see Bottin's interview in FANGORIA #6).

"Rob was great, a real friendly and easygoing guy," recalls Carpenter. "I'd just get together with him and say, 'Rob, I need this and this'—he'd come in with something just right. For instance, Wormface, the ghost with the worms crawling on him. I told him what I wanted, and he came back with a model of the ghost's head—unbelievably elaborate. He even had it so we could light it to make the ghost transparent; I could have gone much further with it, if I'd had the time to restructure the sequence. His work was really sensational—he brought the worms with him!"

## Crucial Decisions

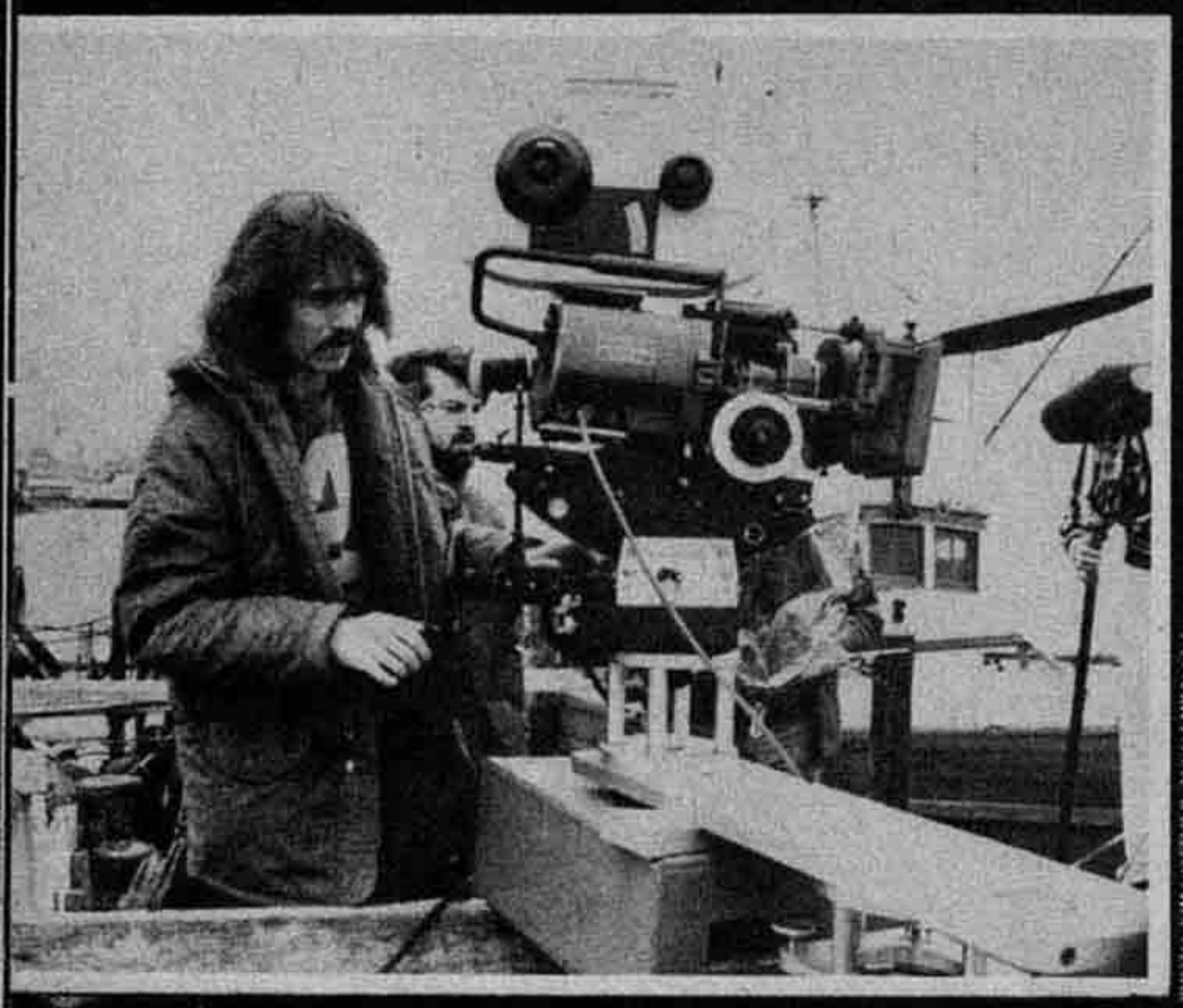
Fog being a notoriously amorphous phenomenon, it's hardly surprising that Carpenter made some decisions late in the shooting schedule that changed the ultimate shape of the film. "I did some real shooting after the first rough cut," he says, "punching it up. For instance, when the fog rolls over the three men on the trawler, that was it. I didn't show them getting killed. I later went back and showed their deaths."

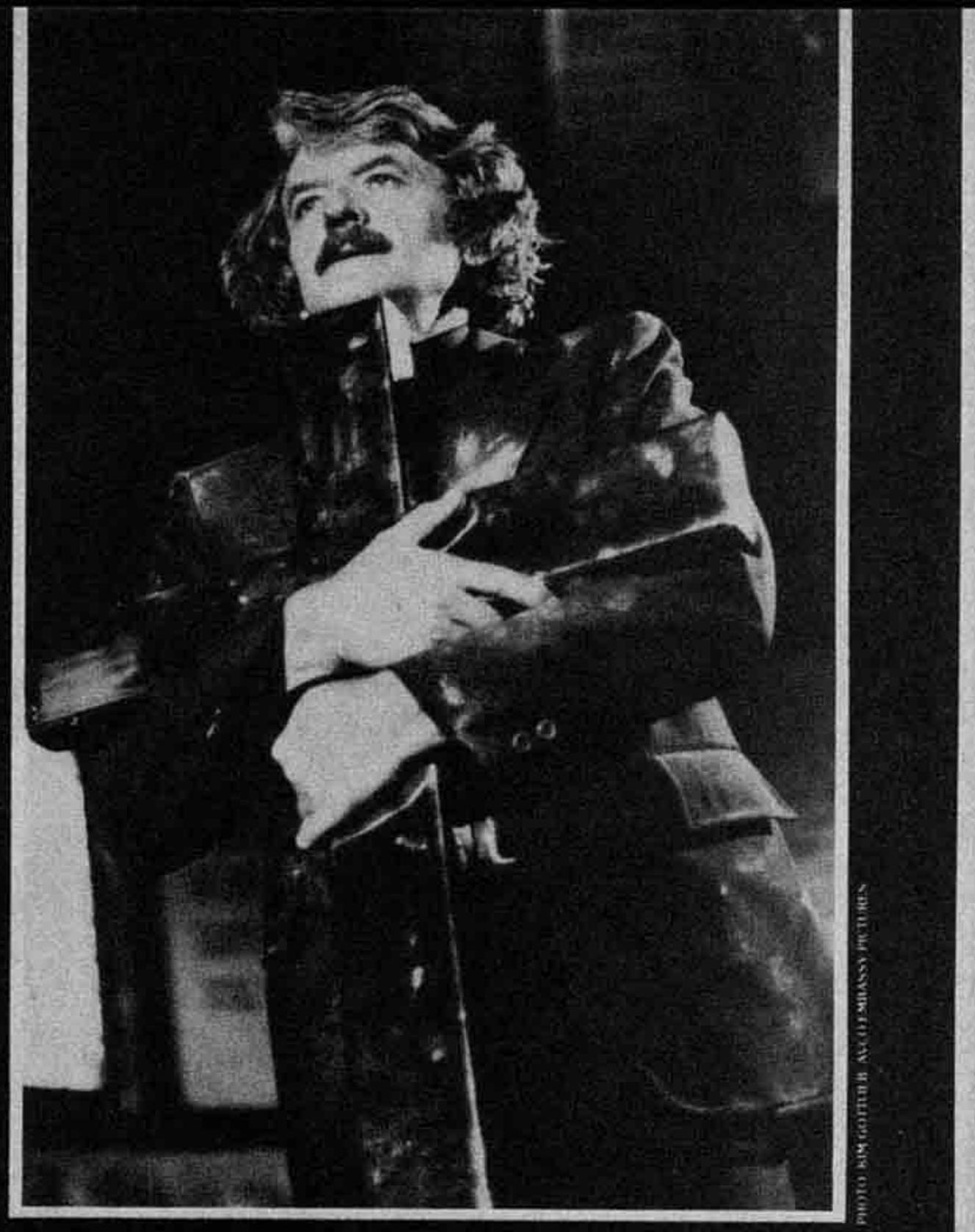
According to Carpenter, his original intention was "to do a Val Lewton film . . . I wanted to do *Isle of the Dead*, or *I Walked with a Zombie*. I love Lewton's films—they're very shadowy, all suggestion, and he has all sorts of melodrama going. I was a real fan of that sort of thing, and that's the sort of movie I initially shot. When I cut it together and looked at it—really, it just can't compete with the kind of movie *we've seen*."

As Carpenter acknowledges, even at the time Val Lewton and Jacques Tourneur were working, there was a segment of the audience that felt cheated by films like *The Cat People* and *Curse of the Demon*, no matter how well beloved they are by others.

"I'm not a giant fan of all-out *horror*," Carpenter replies. "I got into *The Fog* and I wanted to go one way, and then I decided to go another—I don't know whether I chose right

The fact that Carpenter composes and performs the music for his films makes post-production a truly maddening experience. "First of all," Carpenter notes, "the edited film must work by itself, without any music or sound ef-





Above: Carpenter on location in Point Reyes, California, for *The Fog*. Right: Actor Hal Holbrook totes a solid gold cross in the climactic confrontation scene of *The Fog*.

fects. It can be rough, but it must tell the story, make sense and have its own ups and downs. Then the *enhancement* of that is the music and the sound effects—everything is brought to life. So the first process is editing; then you know what you're dealing with; you can proceed to enhance it—at least that's my approach."

But the process of composing the score begins long before. "Right from the beginning, as I'm writing the script, I hear snatches of the score," reveals Carpenter. "Sometimes it changes, depending on how much I think a particular scene needs, what mood it needs. But I'm beginning to hear the music for the next one right now, for instance."

*The Fog* was Carpenter's most elaborate score to date, and also gave him a unique opportunity to indulge his love of rock 'n' roll. Some of the records played by cinematic disc jockey Stevie Wayne (Adrienne Barbeau) were actually recorded by Carpenter's own rock ensemble, Coup de Ville.

"The Coup de Villes is what we call ourselves," says Carpenter. "Coup de Ville is probably too similar to Willy DeVille's more realistic and very fine group, Mink deVille. But the Coup de Villes is three of us—Nick Castle, Tommy Wallace and myself. We write our own songs, and usually play at wrap parties. Nick Castle can sound like Elvis Presley, Dean Martin and various others; we started just singing at parties. Tommy and I were in a rock group together in college and in high school back in Kentucky. It's gotten so we're all too busy now to really get together and perfect it. We'd all love to do something really worthwhile, not something just thrown together to do at parties. But we're usually a big success at them, 'cause we're so *bad* that people laugh!"

## Musical Appetite

Carpenter's personal taste in music begins and ends with rock 'n' roll. Rockabilly is a special favorite, as indicated by his reverence for Elvis and his deference to Willy deVille, but Carpenter says his taste in rock is universal.

"I can't say I'm a great fan of the new wave, yet," says Carpenter, "I love the B-52's. *Dance This Mess Around* is unbelievably fabulous. Nick Castle keeps after me to get out and see some of these new groups like the Motels and the Specials, but I just haven't seen them."

As for his next film, Carpenter's plans in that direction are finally solid. The screenplay *Escape from New York*, written by Carpenter for 20th Century-Fox back in his struggling days, has been newly reworked by Carpenter and Nick Castle. It will go into production for Avco Embassy Pictures later this year, with a $7 million budget. Debra Hill will again be producing, and Carpenter's favorite director of photography, Dean Cundey, has signed on as well. Starring as Snake Pliskin will be Kurt Russell (Elvis Presley in *Elvis*). *Escape* will be set in 1997 in Manhattan, now converted to a maximum security prison.

Carpenter concedes that *Escape* will, in some ways, be a return to his style in *Assault on Precinct 13*. "Very much so," he says. "It's not a remade Western, or a tribute to any one film, but it will share a lot of that feeling of love of movies and adventure. At least I hope so, if it works out."

Interviewed by Steve Swires in the current issue of STARLOG (#39), Carpenter elaborated on the film's plot: "The story concerns a rescue mission. A plane carrying the President is highjacked to New York, where it's crashlanded inside the prison. The criminals hold him hostage, so the government has to send someone to get him out. They send in the world's greatest criminal— Snake Pliskin. The film is about what he runs into in Manhattan."

Carpenter had spoken to Jim Danforth and John Dykstra about the film's effects, but their other commitments make them unlikely candidates for *Escape*. As FANGORIA spoke to him, Carpenter was bubbling with enthusiasm for the FX work of Bob and Dennis Skotak, and their stunning executions for *Battle Beyond the Stars*.

Our final question to Carpenter concerned his phenomenal success, and if he ever felt that it came too quickly. "It felt like a long time coming, to me," he replies. "I was ready to make movies 12 years ago, and this all started happening in the last four.

"But I do have some mixed feelings. . . in the sense that everyone's expectation is to be scared all the time. I hate to compete with myself. And to compete with *Halloween* all the time is a dangerous thing to do.

"It's certainly changed my life—made a lot of changes in it, some good, some bad. All changes bring good and bad; and it causes a certain amount of stress. But I don't take it too seriously."

## A talk with the top FX man of the 1950s B-movie boom proves that . . .

# B IS FOR BLAISDELL

*Part One of an Interview By Randy Palmer*

I'm certainly not The Man of a Thousand Faces," Paul Blaisdell confides. "I'm the Man with *No Face*!"

Sad, but true (figuratively speaking, of course). Blaisdell is the true unsung hero of the 1950s monster movies. He served as actor, prop designer, makeup maestro, special-effects genius and costume designer for any number of 50s films you've seen repeated on "terrorvision" over the years. For someone who's done so much for the fantasy genre, it's surprising that more people aren't aware of his contribution to horror history. "But those're the breaks," as Paul would say.

Blaisdell entered the realm of professional moviemaking when he became involved with Roger Corman's first SF feature, *The Beast with a Million Eyes*. Corman had everything he needed for the film except one thing—the beast! "Roger called me to see if I could do anything to help out," Blaisdell remembers. "Jackie [Mrs. Blaisdell] and I asked to see a copy of the script and we kicked it around. We figured it couldn't be all that bad, because all the script required was a miniature to come on for a few seconds and do three or four things."

Those who have seen *The Beast with a Million Eyes* are quick to point out that the beast doesn't have a million eyes. Nor even a thousand. In fact, with only two orbs, it doesn't even come close! Blaisdell explains:

"The beast that appeared in the film was the *slave* of *The Beast with a Million Eyes*, a beast

**Above: Terror-struck teen Steve Terrell, prey to the *Invasion of the Saucermen*.**

who had no material concept in reality. The title comes from the supposed fact that this was a creature that was a malevolent entity, possibly made up of a molecular cohesion, that can look through the eyes of all the creatures of whatever planet he lands on; but it had no *physical* being. It used a creature from another star system to pilot its ship, and this creature is what you see in the film."

Blaisdell's beast was a model, 18" tall, built to the same scale as *King Kong*.

"The Beast was an automoton, quite capable of doing a lot more and moving a lot smoother than he was ever allowed to," Blaisdell remarks. "When the film was shot, everybody was climbing all over the mock-up of the spaceship, trying to light the beast, until he was so choked up he could hardly move! And I think, unfortunately, that shows on the film." film."

## Atomic Monster

While *The Beast with a Million Eyes* has failed to withstand the test of time, Blaisdell's second feature, *The Day the World Ended* (1955), fared a bit better. With a somewhat larger budget, he was able to build big and construct a full-size monster suit which he wore in the film himself.

"I dreamed up the three-eyed atomic mutant," he said, "and I designed it on the basis of how such a creature could evolve as the result of atomic explosions, along with how the people could avoid becoming mutants and maintain themselves in a valley hidden from atomic radiation. Lou Russoff managed to incorporate that idea into the story.

"One interesting aspect of that story was that the mutant was actually supposed to be actress Lori Nelson's previous boyfriend. I was supposed to try to explain to Lori, in the movie, being a mute mutant with hand gestures, that I had no intention of harming her and that I'd just come back to find her!

"Now I have a question for you. What did Lori's boyfriend look like before he was mutated?"

I give up, I told him.

"Well, you might note that at the end of the picture the camera panned down to the framed photograph of Lori's boyfriend before he was mutated. Did you ever notice that this is a photograph of Roger Corman? Well, what the hell, Roger's better looking than I am!"

After *Day the World Ended*, Roger Corman & AIP came up with *It Conquered the World* (1956), a taut tale of a Venusian invader who comes to Earth with the idea of (what else?) world conquest. It was a cut above the previous picture, but many fans have expressed their dissatisfaction with the oddball alien monster which, Blaisdell admits, has been an object of ridicule for many years. When asked why he decided on a "cone-shape" for the Venusian creature, Blaisdell explains:

"At that time, the belief about the physiognomy of Venus was that it was hot, humid and conducive to plant life, but not too well suited to animal life. If anybody would care to think it out, what kind of vegetation do we have right here on Earth that you wouldn't particularly feel like fooling around with? Something that grows in the darkness and dampness; something that *might* grow on the planet Venus; something that *might*, in lieu of animal life, develop an intelligence of its own. Wouldn't you be inclined to pick a toadstool or mushroom, or fungus of that species? It would move like a perambulating plant, but it would not move very far. When it wanted to conduct direct action it would send out small creatures which it would give birth to, and they would do its dirty work. Of course, you've seen this conception in the picture."

**A radioactive Blaisdell mutant threatens Lori Nelson in *The Day the World Ended*, an early collaboration between director Roger Corman and producer Alex Gordon.**

## Somebody Goofed

According to the original script, the Venusian was not supposed to move around at all; it was supposed to stay in a niche in a cave. So who decided that the creature was going to exit from the cave at the picture's conclusion?

Blaisdell laughs. "Roger Corman decided that she should come out of the cave, because he forgot to order the generators to power the lights that were supposed to illuminate the inside of the cave! But I'm not blaming Rog for that, not really. He had a helluva lot of things to think about besides the generators. Somebody else should have thought about it for him.

"Fortunately, I had built the creature with castors on the underside so that she could be rolled from one scene to another, and that became her walking gear—that's how she moved! I operated her the best I could, but she was awfully clumsy, and she looks clumsy in the movie."

AIP's *The She Creature* (1956) was co-billed with *It Conquered the World*, and became one of the company's more popular monster movies, even though it didn't make much money at first. "*The She Creature*," says Blaisdell, "or at least the original concept,

Left: An Amazing Colossal syringe devised for Bert Gordon's mighty motion picture, ***The Amazing Colossal Man.***

# 'THE AMAZING COLOSSAL MAN

caused a great deal of excitement in the offices of the producers, and they all had to be there. 'Give her a face like a cat', someone said. 'Make her swim out of the water like an amphibian.' 'Make her a prehistoric creature.' 'Give her an enormous tail.' In spite of all that, it did end up being an original creation."

And one of the creature-creator's best, too. She lasted through four motion pictures and a CBS television special. Probably one of the reasons the She Creature was so successful was because of the extra qualities Blaisdell built into the costume. According to Blaisdell, the She Creature could "eat, sleep, drink, smoke; she could borrow a cigaret from you, inhale it and blow smoke out of her nose! She could eat a ham sandwich, drink a bottle of Coke or sip a cup of coffee. And in spite of how clumsy her claws appear, she could reach out and pick a handkerchief out of your pocket!"

Why, then, weren't these extra attributes used in the movie?

"There's no reason why they couldn't have been used," Blaisdell affirms. "But when you're making a low-budget production like this, there's a lot of compromise deals. 'Time, budget, money, time, budget, money! Move it in, move it out!' But all of us on the set simply had to do the best we could with what we had in the time we had."

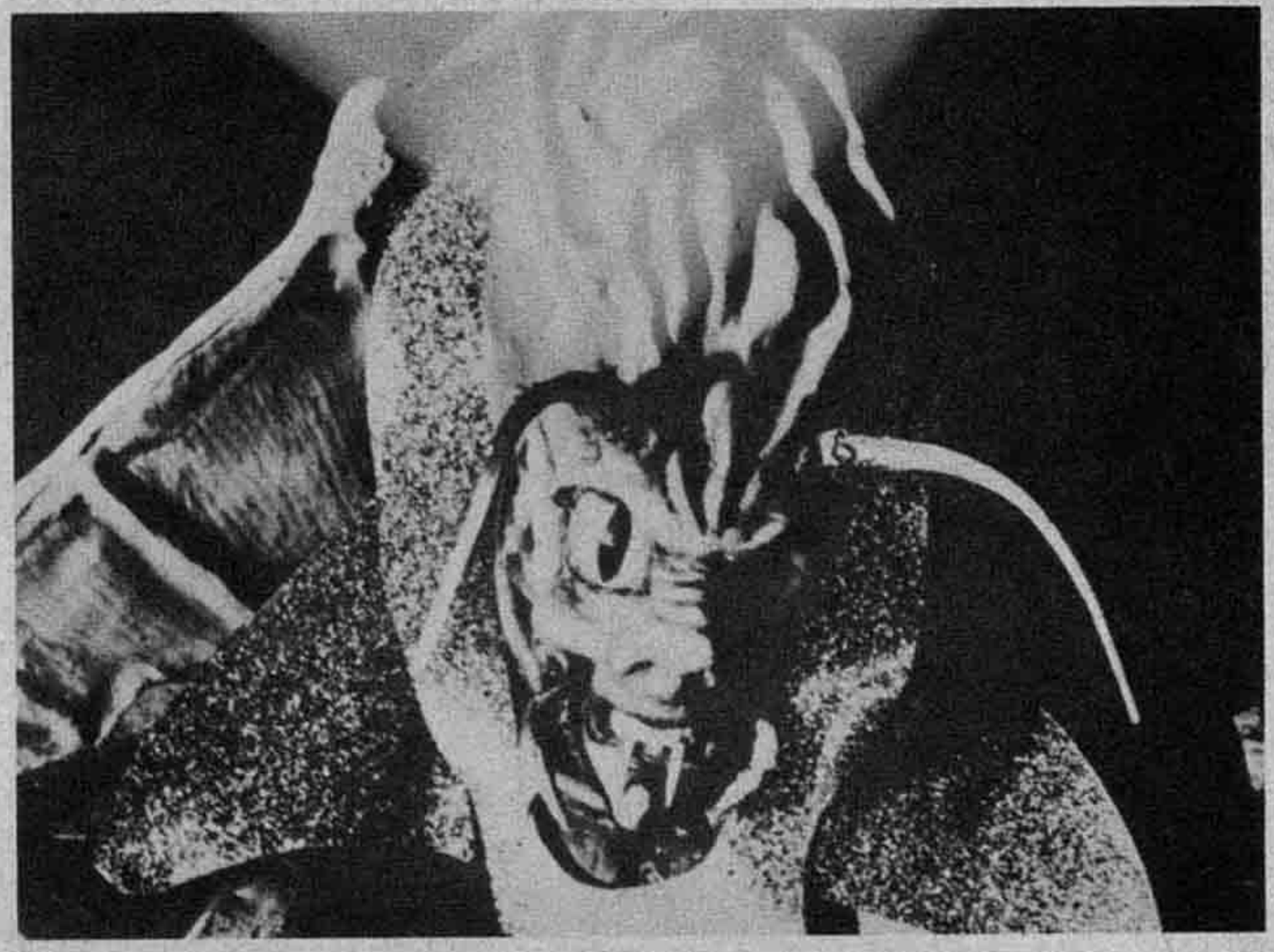
Another of the She Creature's great talents was her ability to chomp down on a victim with her "lunch hooks"—those "teeth" you see in her abdomen. "They could be operated simply by exercising your stomach muscles," Blaisdell claims. "The idea was that when the She Creature embraced somebody with her arms and drew them in close, her lunch hooks would sink into the victim's body."

Was this another effect that there just wasn't time for?

"No. When I first showed up and had a chance to talk to the director [about the effect], he asked me, 'Do those things work, Paul?' I said, 'Yes,' and I showed him how the lunch hooks worked. And he said, 'We can't use them in the film. They're too horrible.'

"Isn't it funny that today we have movies where a zombie gets its head chopped off because it walks too close to the rotoblades of a helicopter, and his head bursts apart into the screen like a ruptured watermelon! But when these pictures like *The She Creature* were first produced, we weren't allowed to produce anything *too* horrible."

Next Issue: *Voodoo Woman, Invasion of the Saucer Men* and *More*!



Left: ***It! The Terror Beyond Space***—according to some, the inspiration for ***ALIEN.*** Above: Tiny teens frolic in ***Attack of the Puppet People.*** Left: The monstrous servant of the ***Beast with a Million Eyes.***

# Scatman

(continued from page 7)

"cinema's finest *auteurs?*"

"I'm not a moviegoer, so I had never heard of the guy," says Crothers, flashing his patented toothy smile. "I told my friend Henry Harrison, who works in the editing department at NBC, that I was going to London for the first time to do a movie. Henry didn't ask me what the name of the film was, but, rather, who was directing it. I started to say, 'Some guy named Stanley. . .' Henry wouldn't let me finish. He said, *'Kubrick!?* Scatman, you're going to be working with one of the greatest directors of all time!' To be honest, I looked at *The Shining* as just doing another movie.

"As soon as Stanley and I met, though, I dug him," Crothers continues. "I took one look at his eyes and I thought to myself: this guy is a *dedicated* moviemaker. Stanley's almost obsessed."

## Psychotic Drive

Kubrick's nearly psychotic drive to instill his movies with *technical* perfection is legendary in the film industry. The dazzling special effects of *2001: A Space Odyssey*, the breathtaking cinematography of *Barry Lyndon*, the startling tracking shots of *The Shining* are all testimony to Kubrick's mechanical mastery of the medium. To achieve these precise illusions, the director's been known to shoot a *single* camera set-up as many as twenty times.

"*Twenty* takes!?" Scatman bursts. "That's being modest. Stanley shot *87* takes of the scene in the ballroom with all of the cast. Even the part where I get out of the Sno-Cat and walk to the hotel door—a scene that has no dialogue—took *40* takes. Around the 39th take, I asked Stanley, "*How* do you want me to *do it*?" He answered, 'Walk a little bit to your left.' So I said, 'Look, show me how you want me to walk, give me the *rhythm*,' and then we got the shot."

Kubrick's insistence that every minor detail of a scene—from its lighting to the way an actor's hair is parted—has been known to frustrate his casts. Many Kubrick production veterans feel that their acting abilities take a back seat to the director's *technique*.

"From my experience," Crothers counters, "Stanley's *excellent* at working with actors. His attention to technical details didn't bother me at all. But after I did my first scene where everyone's meeting, Stanley said to us, 'Okay, let's go watch that on videotape.' He shot the scene simultaneously on videotape so that we could get an immediate playback of what we had done, instead of waiting for the dailies. I asked, 'Stanley, is that compulsory?' He said, 'No. Why?' 'Because I don't want to see it.' I really don't enjoy watching myself perform. That's why I usually don't go to see my movies.

"*The Shining* was also the first film I've ever worked in where you didn't have a stand-in to set up a shot for you when the director's trying to get the lighting right. Stanley wants *you* there. He wants everything realistic, which makes it harder work."

But didn't a stunt man double for Crothers when Halloran is brutally murdered with an ax by Jack Torrance?

"Oh *no*, I did that myself. They had some kind of plastic bag filled with artificial blood attached to my chest. When we were getting ready to shoot the scene, I told Jack, 'Now look, old buddy, don't go crazy.' Then I asked the special-effects cat, 'Are you sure that this ax won't go through this thing?' He said, 'Don't worry about it, Scatman. We'll take good care of you.' I said, 'I certainly hope so, because I don't want Jack to *over*act and I don't want you to *under*estimate your ax.

"That scene took 25 takes. The funny thing is that I turned 68 while we were in London. Jack told me before we started shooting that Stanley was worried about my falling during that scene, but Jack had said to him, 'Don't worry, Stanley. My man can fall,' but I didn't have any idea that I was going to have to fall *that* many times on that hard floor. That's why I've told some of the press that doing *The Shining* was a very interesting experience: artistically, mentally and physically."

## Minimal Levity

Due to Nicholson's and Crother's camaraderie and Crother's famous sense of humor, one would imagine that there must have been many mirthful moments during *The Shining*'s production.

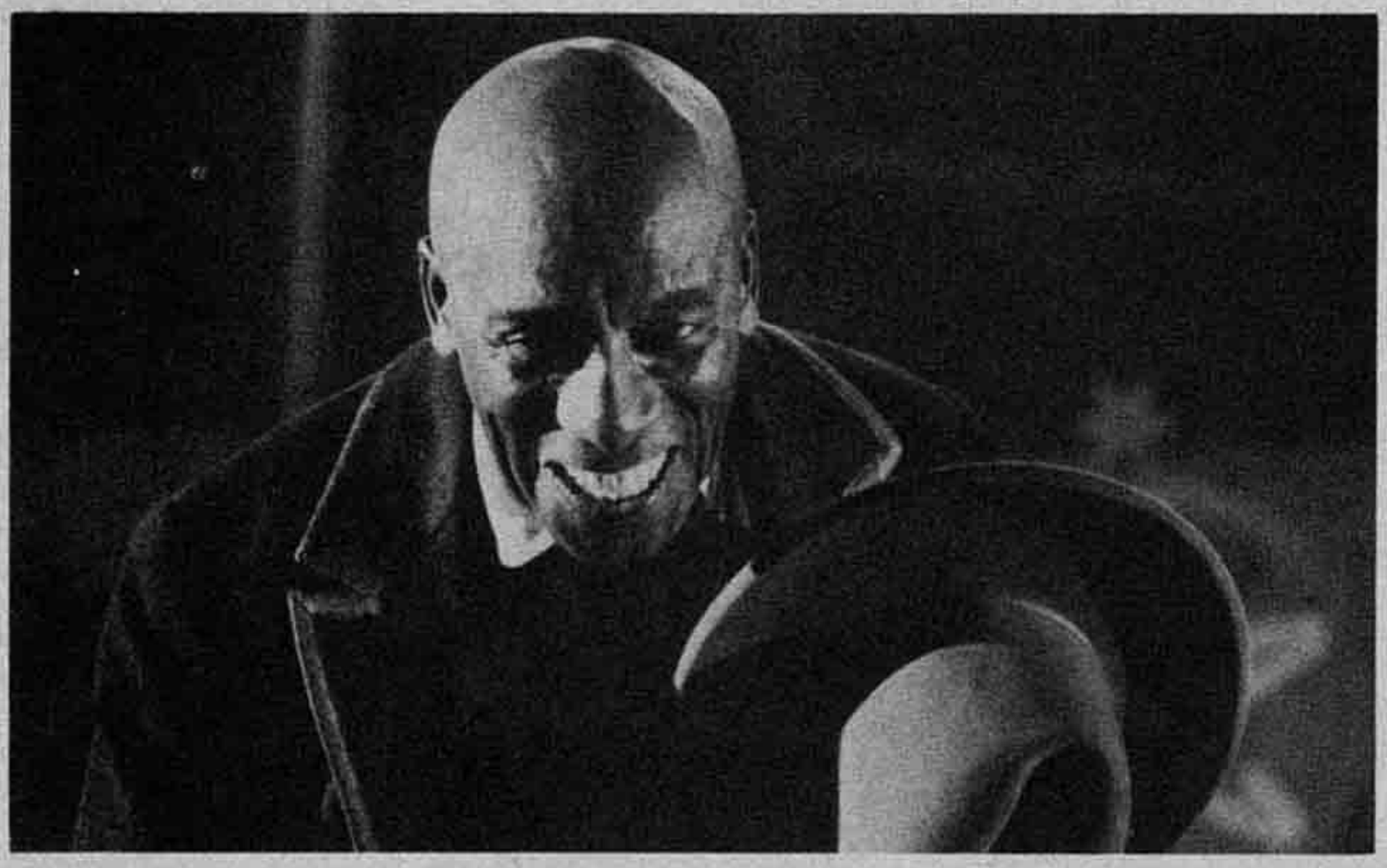
"There really wasn't that much kidding around," the actor remembers, "because when Stanley's on the set, he's *god*; you could have heard a pin drop. People are in awe of him. In fact, Jana Sheldon, who plays the stewardess on the plane, said to me, 'Scatman, I don't have a big part in this movie. I merely took it to get the credit of having worked with *Stanley Kubrick*.' So, you see, Stanley's a powerful man."

Despite the lack of levity on *The Shining* set, Stanley Kubrick's directorial skill inspired Scatman to not only give a quality performance, but to unleash his talent into another creative outlet as well.

"I was on the set one day," explains Crothers, "and I asked Stanley, 'Would you mind if I wrote a tune about you?' because he's kind of a shy guy. He said, 'No, Scat. I'd be delighted.' I said, 'Thank you, because I've *already* written one.' Stanley kind of laughed and said. 'Yeah? What's the title?' I said, 'Well, the title of the song that I've written for you is, 'Stanley (Does it All).' He asked me if he could hear a few bars of it, so I took him over to the mahogany table in the Overlook lobby and I said, 'Okay, here we go':

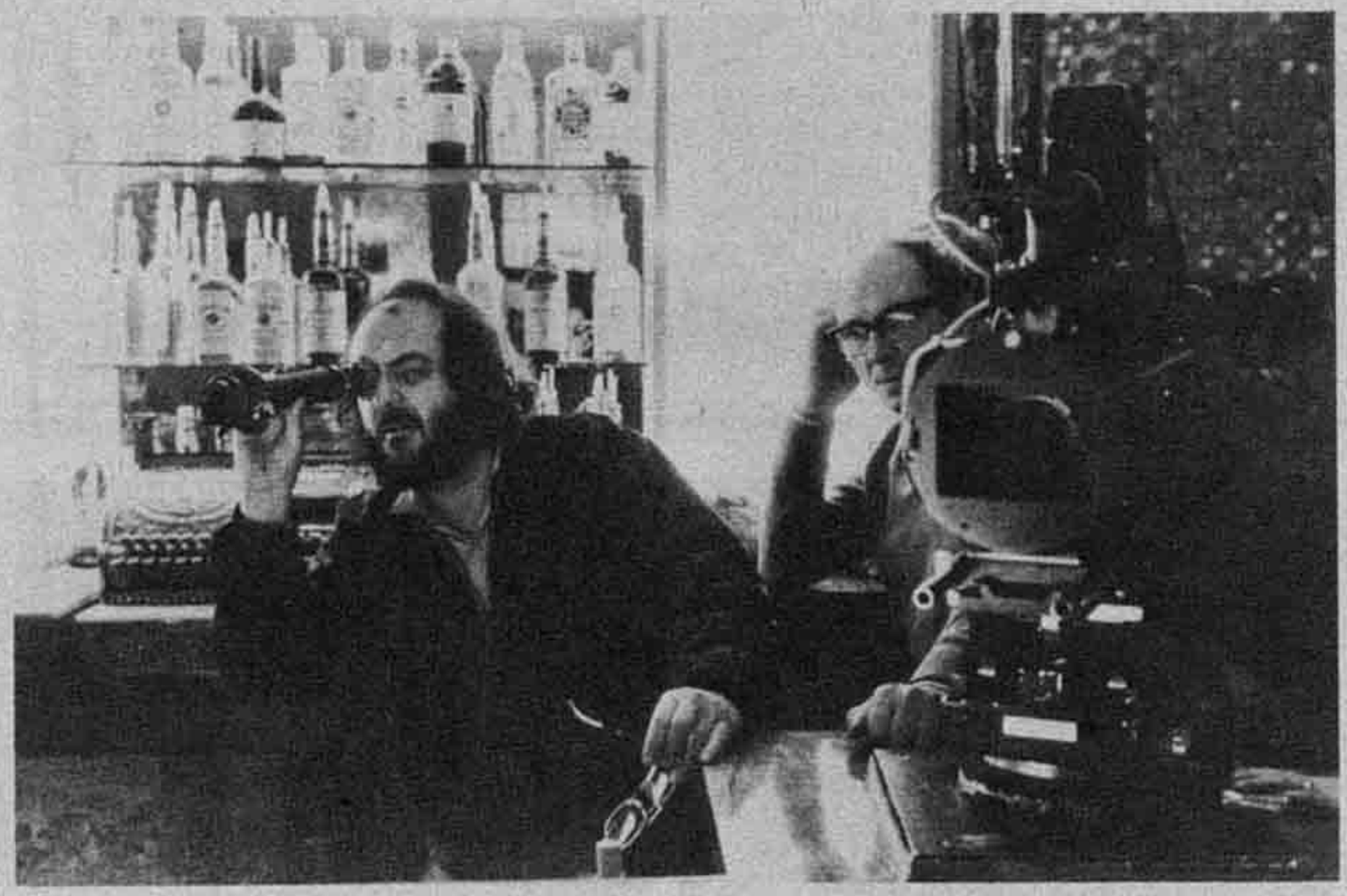
1) There's a man,
Lives in London town.
Makes movies,
He's world renown.
Yes, he's really got the fame,
Stanley Kubrick is his name.
REFRAIN:
He does it all.
He does it all.
I'm telling you all,
Stanley does it all.

2 )Now he's a writer,
He directs.
He produces his projects.
He's the man behind the lens.
And Stanley always wins.
REFRAIN



**Crothers as he appears in his most recent film, a Western about human ambitions and fantasies: *Bronco Billy*, directed by its star, Clint Eastwood (right).**

**Left: Halloran's powers tell him of Danny's danger. Below: "He's the man behind the lens" – Stanley Kubrick.**



3 )Now he might work you days and days,
You find out he surely pays.
A perfectionist you know,
It's gotta be right before you go.
REFRAIN

4 )I know whereas of I speak,
Worked with him for many a week.
It's amazing what he can do,
That's why I'm telling you:
REFRAIN

4 )It was not a silver lining,
Wait until you see *The Shining*.
A revelation to behold,
That will thrill the young and old.
REFRAIN*

*Lyrics to "Stanley Does It All" © 1980 Scatman Crothers.

While *The Shining* is a fantasy film, it wasn't too long ago that Crothers had to deal with a real life horror when Freddie Prinze, his co-star on *Chico and the Man*, committed suicide.

"The day Freddie killed himself was a Thursday and we were camera blocking an episode of *Chico*," Scatman reveals quietly. "Freddie and I were very, very close on the set in the studio. He walked up to me and put his arm around me and said, 'Scat, I think I'm gonna kill myself.' I said, 'Don't talk that way, son, you're but 22. You're just beginning to live. You're getting ready to make it *big*, son. Can't you talk to your wife?' He said, 'No, I can't talk to her,' so I said, 'Well, listen, son. Think of *yourself*, because self-preservation is the first law of nature.'

"That night, Freddie killed himself. Now, my blood won't be required at his hands because I talked to him. If Freddie had forced me not to say anything by telling me, 'Hey, Scat, I don't want to hear that,' I would have felt bad, but I told the kid right from wrong, so my conscience is clear. There's just a certain point where you've done all that you can do and then it's up to the individual, but it's still the saddest thing in the world when it happens."

## Traveling Band

Crothers was faced with the *true* evil during the mid-1930s when he formed his own band and traveled throughout the Midwest, playing in some places where a black man had never been seen before.

"We never really met with any prejudice," contradicts Crothers. "After the people found out that I had such a clean-cut band—well dressed, intelligent, young men—they would say, 'Hey, this Scatman's band is *nice*.' We'd wind up getting booked into places for three or four months."

Unfortunately, modern motion-picture audiences haven't responded as well to *The Shining*.

"I think a lot of people are disappointed because my character, Dick Halloran, gets killed," says Scatman. "Halloran takes all those chances—he flies [to Colorado], rents the Sno-Cat—and then, out of nowhere, he gets killed, and *he has the shining*. It really doesn't make any sense, unless you want to compare the character to Jesus Christ. I think it especially bothers people who read Stephen King's novel, because in the book, Halloran saves the kid and his mother.

"I like the film. I just wish that they had kept the original ending. The strange thing is that even *Stanley*'s screenplay has Halloran saving them. In fact, when I first arrived in London, in May of 1978 (we didn't start shooting until about the second week of May), Jack Nicholson introduced me to his friends and said, 'My man's the *hero* of the movie.' I just don't understand what happened. Kubrick shot things *all* kinds of ways, but he never shot a version of the ending like in his script or the book. I *still* don't know why Stanley changed the story. I never asked him why he did it. I just wanted to do my job."

Albeit many members of the press have disliked *The Shining*, Crother's prediction that the film would be a good showcase for him has proved apt. But while the critics are unanimous in their praise of Crother's performance, some reviewers feel that *The Shining*'s portrayal of Dick Halloran is racist.

"The awful suspicion pops into the mind," wrote Pauline Kael in *The New Yorker*, "that since we don't want to see Danny (Danny Lloyd) or Wendy (Shelly Duvall) hurt and there's nobody else alive around for Jack to get at, he's given the black man . . . Something doesn't sit right about the way the movie ascribes the gift of the shining to the good black man and the innocent child (the insulted and the injured?), and having Halloran's Florida apartment decorated with big pictures of proud, sexy, black women . . . ."

"Why do they think it's prejudiced—because I got part?" questions Crothers annoyedly. "I don't know why Stanley put those paintings in Halloran's bedroom. Perhaps the critics are just reading into something that really isn't there."

## Happy Family

Scatman is currently in another box-office hit, the fantasy-tinged Clint Eastwood film, *Bronco Billy*, about the misadventures of the owner of a traveling Wild West show and his "misfit" assistants.

"Working with Clint Eastwood (who also directed *Bronco Billy*), was beautiful," says Crothers. "We were suppose to shoot in Boise, Idaho for 10 weeks and I think we finished in six. That only happens when everybody likes each other. We were one big happy family."

Were there any major differences between making *The Shining* and acting in *Bronco Billy?*

"Stanley Kubrick and Clint Eastwood are two different individuals altogether," says Crothers. "Clint's much more of an easy going director. Clint would do a shot once or twice and I'd ask him, 'Is that alright?' and he'd say, '*Yeah*.' Then I'd say, 'Are you *sure*?' Clint would answer, 'Well sure, Scat.' I'd say, '*Okay, man!*' because after working with Stanley for so long, I was used to doing anywhere from 15 to 30 takes."

The underlying message of *Bronco Billy* is that if you want to be happy, you should pursue your dreams by going out into the world and becoming what you want to be.

"That philosophy's *always* played an important part in my life," he confesses. "Keep that love in your heart for the human race, do unto others as you'd have them do unto you and you *cannot* miss."

And whether you're a Scatman Crothers, Stanley Kubrick, horror, Clint Eastwood or comedy enthusiast—*whatever* genre you're a fan of—those are words to live by.

# Take a ride with Death in THE HEARSE

*Director George Bowers interviewed by David P. Nichols*

**Devere wards off the Driver's advances with a handy kitchen knife.**

You are driving alone on a desolate stretch of road; the night closes in around your car like a blanket. Mile after mile, the rumble of the engine is your only companion, as you grow weary of the two-lane blacktop. A car's headlights approach from the rear, gaining on you alarmingly—you hear the roar of its engine, the blast of its horn. Suddenly, the dark shape smashes into your bumper. . . again and again. As you watch in horror, the vehicle pulls up next to you, forcing you off the road. It is then in your terror that you realize the evil metal beast is a hearse, taking you on that last deadly ride.

Released by Crown International Pictures, *The Hearse* should be lumbering into your town this summer, after a triumphant preview in select cities. Billed as a chilling psychological thriller, *The Hearse* marks the return to the screen of the talented Trish Van Devere, fresh from her role in the critically acclaimed feature *The Changeling*.

Van Devere plays school teacher Jane Hardy who arrives in the pastoral town of Blackford to spend the summer in her deceased Aunt's home, which she has recently inherited. Jane has also suffered through the recent loss of her mother, as well as her own divorce, and hopes to find peace in the brooding structure. But things go wrong from the very start. The sleek, black shape of a vintage hearse appears and drives Jane off the road before disappearing into the night.

The townspeople of Blackford prove cold and unfriendly, especially her Aunt's lawyer, Walter Pritchard (Joseph Cotten), who believes that *he* should have inherited the house. Luckily, Jane meets Paul Gordon (Perry Lang), a husky young kid from the local hardware store who agrees to help her fix up the old place (mainly so that he can be within flirting range). Other than the Reverend Winston (Donald Hottòn), who pays her a cordial visit, Paul is the only person who will speak to Jane, much less treat her warmly.

Jane begins seeing visions of her aunt and witnessing unexplainable incidents in the house. At first we aren't sure if Jane is imagining all the weird occurances or not. She is clearly as much in the dark as we are, until the hearse comes roaring out of the darkness, only to send her car plummeting into a ditch. There is no way she could have imagined that! She is rescued by Tom Sullivan (David Gautreaux), a hauntingly dashing man who then takes her home.

The hearse continues its pursuit of her, appearing and disappearing with ghostly finesse. As if that isn't bad enough, the demonic auto has a scar-faced chauffer (Dominic Barto) behind the wheel who joins in to plague Jane. The film continues to weave a plot packed with quite a few twists and turns. We learn through a diary that her aunt's life was also besieged by bizzare accounts, and just when you think you have the film pegged, it turns on you, revealing a much broader horror.

In his office at Crown International, director of the film George Bowers addresses his work on the film. *The Hearse* is Bowers' directorial debut following 10 years as a film editor.

"I think film editing helps teach you the kind of coverage you need as a director," Bowers says, "as well as giving you an idea what the final print will look like. It's an easy transition into directing. I got a chance to direct a bit on a children's show for NBC called *Vegetable Soup* back in New York."

### All-important

In any film, pacing is all-important. Bowers discusses why, in this year of so many horror films and psychological thrillers, it is more of a challenge to scare today's moviegoer. Audiences are, after all, used to the classic set-ups for a scare or shock sequence.

"It still works. If you believe the suspense of a scene, say, the suspense of a lady sneaking downstairs to the basement, where you *know* there is something waiting for her, it works. I think when you are talking about pacing, something just happens. I don't think you can control that during shooting; that's where the editing is most important. If you try to make a scene believable from the script to the screen, that is the best you can do. I believe the audience just begs to be scared. If the film doesn't produce the scare, the audience tries to scare itself!"

With the advent of continually improved technology, the use of on-screen violence has risen to a level previously unheard of, as witnessed in *Friday the 13th* and *Dawn of the Dead*. There seems to be a trend now to shock the audience with lots of blood and guts. However, some directors feel that gore is a cop-out. The trick lies in frightening the moviegoer with the unseen, producing *real* terror. George Bowers is such a director.

"We've had comments from people after screenings of *The Hearse*, and some of them have said, 'It works.' 'It scared us and there wasn't any blood!' I sit and watch the audience in a screening. There isn't any blood and guts in the film, but they have a total experience! They jump and scream! When you watch 350 people jump, it really makes you feel good. You say to yourself, I got them! One of my favorite films of this kind is John Carpenter's *Halloween*. I went with a friend that had to leave after the first 15 minutes; the suspense was just too much for him. Howard Hawk's

*The Thing from Another World* was a masterpiece of suspense, and you never really see much of the monster! I like a *fun* horror movie. *The Hearse* will scare you—and you'll like it!"

George Bowers has been with Crown International for nearly five years. His first project was to edit a movie called *The Pom Pom Girls*, which did very well at the box office. In 1976, Bowers wrote and directed a film entitled *Helen*, dealing with a Jewish girl trying to survive in Paris during the Nazi occupation. After a showing of the film at a festival, he was hired as the director of *Vegetable Soup* for TV. After his association with the show, Bowers moved permanently to Hollywood to work on feature films, which eventually lead to a treatment for *The Hearse*. Bowers worked with writer Bill Bleigh, and together on a rainy night *The Hearse* was born.

low for that special look, and when we decided on the Packard we had to search for a double. We *finally* found one in Arizona; in the Mojave Desert there's a crazy old man they call 'The Packard Man,' who had hundreds of them. The hearse is a big, beautiful thing, with eight gears; nobody knew how to drive it. We dropped one of the cars off a 60-foot cliff, we blew it up. It was so well-built that the engine was undamaged!"

When the hearse appears onscreen, it possesses a malevolent life of its own. Sometimes the shoot was prolonged and once even stopped when the death car exhibited its own uncanny brand of humor.

"Once, we were setting up for a traveling shot and we had to mount the camera to the hood of the hearse. Grips were attaching the mount, which takes about 25 minutes. We

professional. She told us she just had to play Jane Hardy in our film. The role offers her an opportunity to show a wide range of the human psyche. Heaven knows she certainly is in a position to pick and choose her material; I think that pays tribute to the quality of her script. I was very fortunate to work with such professional people. Joseph Cotten was very helpful, very easy to direct. He put on such a performance! He's 74 years old now, and just a wonderful storyteller. Sometimes we would sit and just listen to him tell stories. We would have to be careful at lunch breaks; people would want to listen to him for hours."

In turn, of director Bowers, Joseph Cotten had this to say: "George is a very sensitive director, and very cooperative. I think you'll see his sensitivity come through on the screen."

ALL PHOTOS: © 1980 CROWN INTERNATIONAL PICTURES

**The film's title character—an ominous, ghostly hearse—in reality, a classic 1953 Packard.**

The film began shooting in October 1979 in a quiet town north of Los Angeles.

"The house we chose is not your typical haunted house. It was built in 1891 by a former Civil War general. It's a classic Southern mansion. I was lucky to have a great lighting crew and a sensitive camera man, Mori Kawa. When we lit the house with all its brick and white wood, it was breathtaking."

## Take a Back Seat

The house is not the film's inanimate star, however; in some cases even Trish Van Devere had to take a back seat (literally) to the hearse itself!

"We wanted a hearse that was very old, but any time you do a film, you have to get something that can be doubled. We push the car off a cliff, we blow it up, etc., so we had to have two cars that were identical. The hearse is a 1953 Packard. It's a very antique, eerie-looking vehicle. I had people looking high and

were racing against time so we could get the shot in before midnight. When we were all set, the hearse just wouldn't start. We had to take the mount off. Another 25 minutes later, we tried to start it and it lit right up, but by then we had to wrap the shoot for the night. Some weird things happened with the headlights too—they had a habit of going on and off by themselves. Another funny thing was that Trish *hated* the hearse to the extent that she felt very uncomfortable whenever she had to go inside it. Sometimes she would not go inside it unless I would go in too! In some of the shots where she is in the hearse, I'm couching down inside, hiding. It was an awesome vehicle, lined with red velvet . . . very peaceful."

Other than her fear of the hearse, Van Devere had no problems on the filming. Director Bower believes that her involvement on the project in no small way denotes the quality of the script and the validity of *The Hearse*.

"Trish was fun to work with, she's so totally

## Shower Hangup

Bowers, a film buff himself, had a great respect for Cotten, as witnessed by a funny story concerning a touchy death scene.

"In one scene," Bowers remembers, "Trish discovers Joseph in her shower. He is hanging in the shower, soaking wet, having been killed by the hearse. That was difficult—how do you put a 74-year-old living legend in a shower, with his clothes on, in a respectful manner? I had to pour water on him, over and over again. I kept apologizing and trying to make him as comfortable as possible. I really got to care for the man a lot.

"In the scene in which the hearse runs him over, we had stunt drivers and two different cameras covering the action. To make sure that the hearse really appears to hit Joe, I took him to the side and asked him if I could bring the hearse a little bit closer to him before it stops. It was his last day of shooting. He looked up with a smile and said 'You don't need me

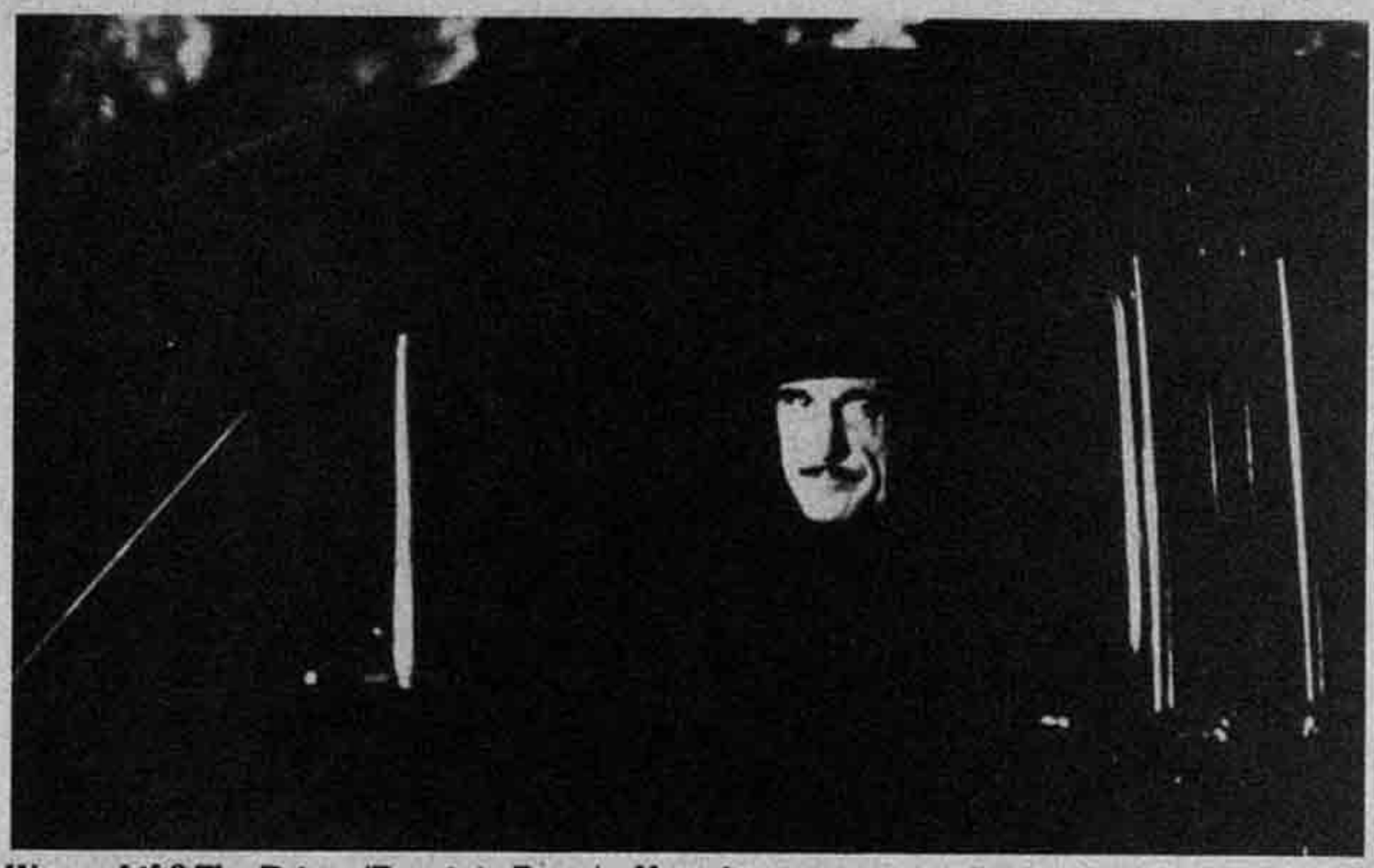
anymore, huh?' "

The cast also includes the man who was to play a Vulcan in Paramount's *Star Trek—The Motion Picture* before Leonard Nimoy returned to the cast; David Gautreaux adds a ghostly dimension to the part of Tom Sullivan. Bowers picked him for his Vulcan qualities: an ability to appear stoic and other-worldly. Perry Lang turns in a sensitive performance as Paul Gordon, Jane's young admirer. Lang got the part without a reading, on the strength of a video cassette of his earlier work.

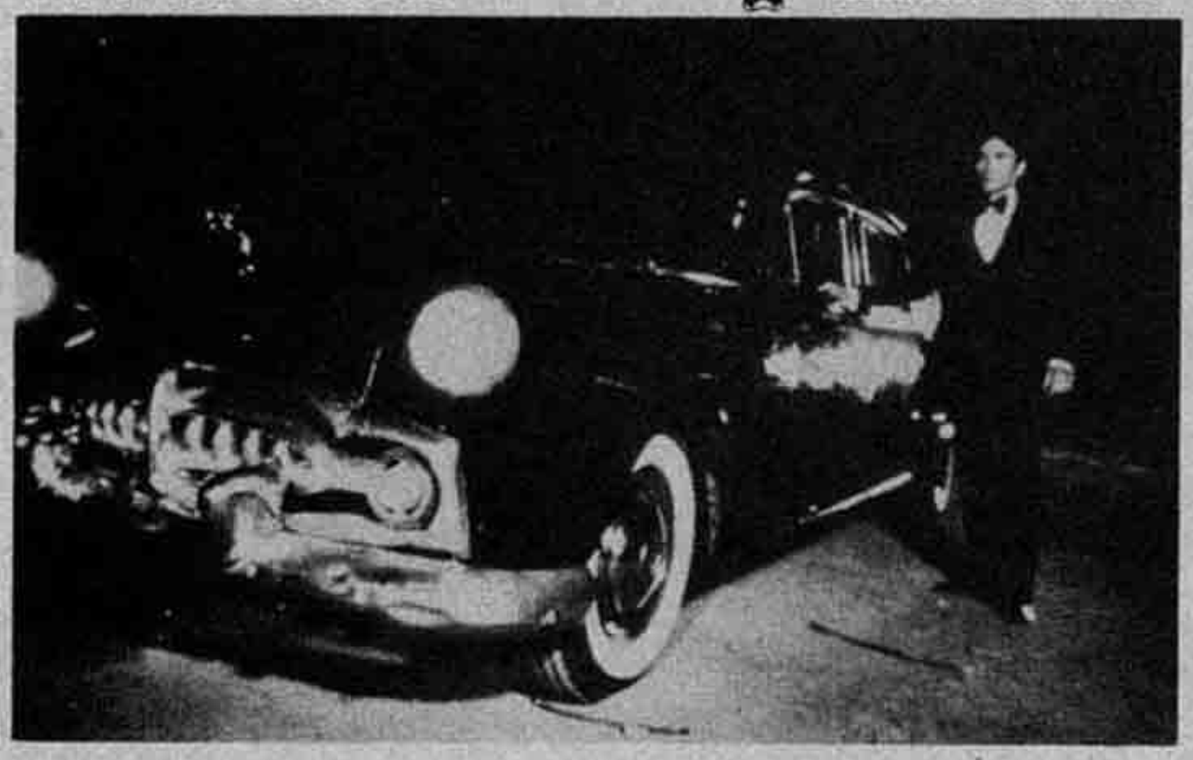
*The Hearse* was produced by Mark Tenser, who collaborated with Bowers on the story. The film was edited expertly by George Berndt, with the aid of the watchful eye of the director.

"I'm very proud of the film. I think it will stand on its own, but the box office will prove that," surmises Bowers.

This summer you can decide for youself as you take that last unforgettable journey into the unknown in *The Hearse*.



**Wanna Lift? The Driver (Dominic Barto) offers the camera one of his most charming malevolent smiles.**



**Center left: Paul Gordon (Perry Lang) inspects the mysterious hearse. Above right: Van Devere falls for the old arm-through- the-door trick. Above: Stalked through the mansion by the ubiquitous Driver.**

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# Zombie

(continued from page 9)

sequel to *Dawn of the Dead?* Not according to George Romero's partner at the Laurel Group, Richard P. Rubinstein, producer of *Dawn*.

"Dario Argento was the Italian producer of *Dawn of the Dead*," says Rubinstein, "and neither Dario nor any of his people were involved in *Zombie 2*. If the American distributor claims otherwise, he's likely to find himself in a lawsuit."

Fulci prefers not to discuss such matters, leaving the choice of title and marketing strategies to the "money men" of the industry. More important to Fulci is the content of the film itself.

After assembling an international cast including Tisa Farrow (Mia's sister), Ian McCulloch and Richard Johnson, Fulci and his company departed from Italian shores and traveled halfway round the world to one of the sparsely populated islands of the Bahamas.

## Zombies' Roots

"I wanted to recapture the moody atmosphere of witchcraft and paganism that must have been prevalent when Europeans first settled in the Carribean during the 1700s," observes Fulci. "That's when the concept of zombies—human slaves brought back from the dead—first became popularly known to western civilization."

Unlike the groundbreaking Romero films, in which flesh-eating cadavers were re-animated for unknown reasons (the returning space probe was only cited as a *possible* cause), Fulci's zombies are born out of traditional black magic ritual. "I've always held great admiration for the marvelous horror classics made in America," Fulci readily admits. "Fright films such as *I Walked with a Zombie*, *Voodoo Island* and *The Walking Dead* were all in the back of my mind as I made the picture. My own interpretation, however, has many new twists and surprises never before seen in a film of this type."

One of the startling scenes to which he refers is a nerve-shattering confrontation between the forces of good and evil—staged entirely below sea level! The sequence begins innocently enough: An attractive woman dives off a pleasure boat for a carefree afternoon of skindiving. The undersea jaunt soon takes a toothy turn when she is confronted by a Great White Shark, looking lean, mean and very hungry. The girl swims for her life, managing to elude the jaws of death by retreating to the cover of a nearby coral bank.

But wait! Even as the huge creature circles the reef in search of access to its intended victim, the bleached-white bones of a zombie reach from the shadows to grab at the unwary diver. Caught between the natural and unnatural terrors, the hysterical woman plays one last, desperate gambit. In a flash, she shoots safely upward to the surface, leaving the shark and living dead man alone to face off against each other.

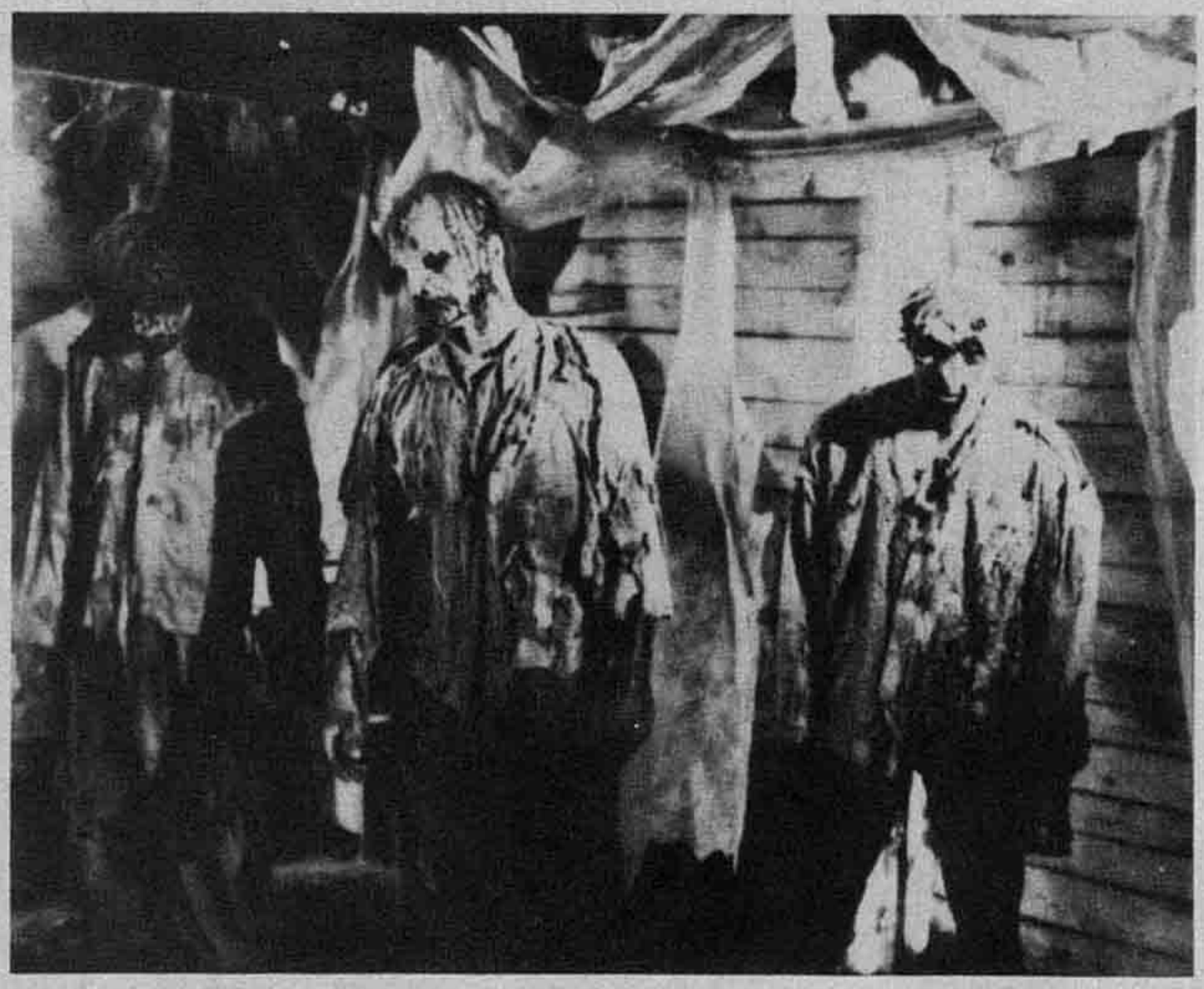
What follows is one of the most riveting and visually exciting underwater fight scenes ever commited to celluloid. For the filming of this segment, a live, nine-foot shark was shipped from a nearby aquarium to the specially designed marine tank in the Roman studio where the underwater sequences were shot. There, under the direction of its trainer, the menacing creature "rehearsed" again and again in the water, without the human actors.

When it came time for the first camera setup, however, the actor scheduled to play the aquatic zombie punked out, despite assurances that the finny fiend was completely docile thanks to tranquilizers. "I couldn't blame him," says Fulci, "but we were left in a terrible situation. We were finally able to get the trainer to put on the zombie's costume and makeup—I told him we'd make him a star. And, for an amateur, he was quite believable in his part."

## Shocking Effects

Of course, much of the credit for the film's bountiful supply of shock effects must go to makeup artist Gianutto De Rossi, whose past work has graced such distinguished Italian-made shockers as *Suspiria*, *Deep Red* and *The Dead Are Alive*.

One example of the FX man's ingenuity in dealing with the challenge of *Zombie* comes during a sequence in a cemetery. As the heroes pass through the grounds, the graves simultaneously open, giving up their dead to walk the Earth once more. It was decided not to bury several actors, in the hope that they



might survive until shooting commenced. Instead, De Rossi and crew buried a group of life-sized inflatable dolls in a series of shallow graves, each doll connected by tubing to a compressed-air pump placed out of camera range. The grotesque makeups had been applied to the dummies prior to burial, so that when Fulci called for action, all they did was flick a switch, and the ghastly vision sprang immediately to life.

But this horrific tableau is but a prelude to the explicit malevolence that follows. Before the picture reaches its climactic denouement, an army of flesh-dovouring zombies overrun a lush tropical paradise—then threaten to enlarge their satanic domain over the entire planet. Suspense mounts to an explosive level as the last two humans left alive try desperately to stem the tide of unstoppable terror.

"Like Howard Hawks' *The Thing from Another World*, or Siegel's *Invasion of the Body Snatchers*," Fulci points out, "*Zombie* begins in microcosm, with the malignancy confined and evidently under control. Only after a time do the protagonists realize the gravity of the situation...that they are reluctantly involved in a win-or-die battle to survive."

On the similarity between this concept and the plots of the Romero pictures, producer Fabrizio De Angelis comments: "There was no question that our product would be compared to the likes of *Dawn of the Dead*. We fully expected it. What we could have hardly forseen were the tremendous box-office grosses the film garnered in its first European engagements. We obviously did something right, because people are coming back two, three and four times to see the picture. I sincerely believe the exact same cultish phenomenon will occur in America when *Zombie* opens there this summer."

Whether or not this prediction will come to pass is uncertain at the moment...that decision ultimately rests with the moviegoing public. What is sure, however, is that this will be one of the most explicitly violent horror films ever released in the United States. Like its predecessor, *Dawn*, it will go out to theaters unrated. So the weak at heart take careful note—*Zombie* may scare you to death!

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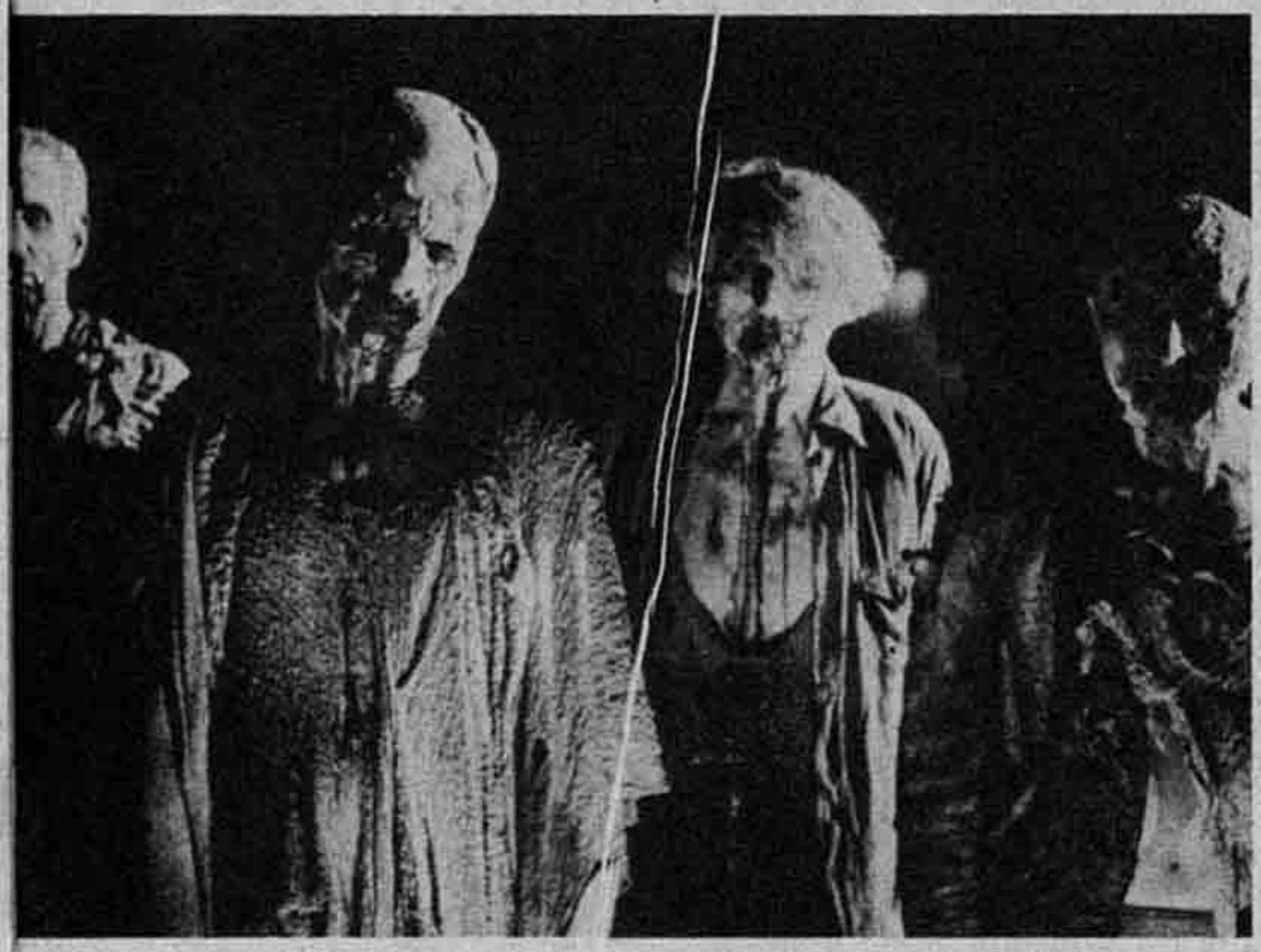

**Above left: *Zombie* extras hang loose on the set. Left: Makeup man Gianutto de Rossi touches up one of his prize ghouls. This page, top left: Not the type of ghoul you take home to Mother. Top center: In the words of Curtis Mayfield, beauty is only skin deep. Top right: Auretta Gay, last seen in the Italian shocker *Eyeball*, makes a tasty meal for a famished zombie. Above: Of course, you recognize this fab four; George, John, Paul and Ringo! Right: Who's behind those Foster Grants?**

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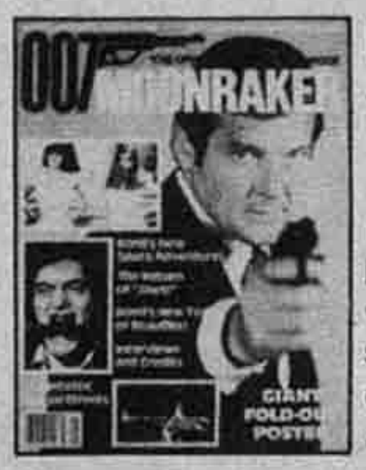


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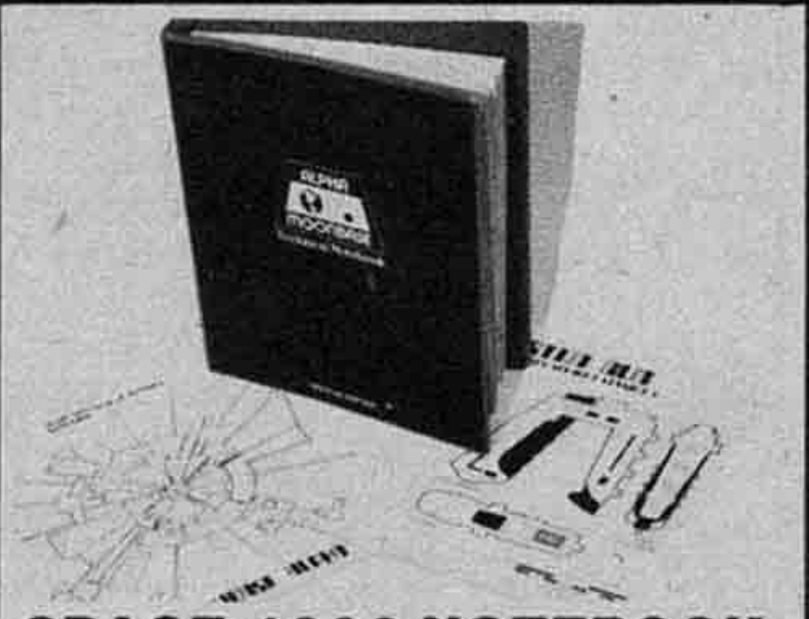

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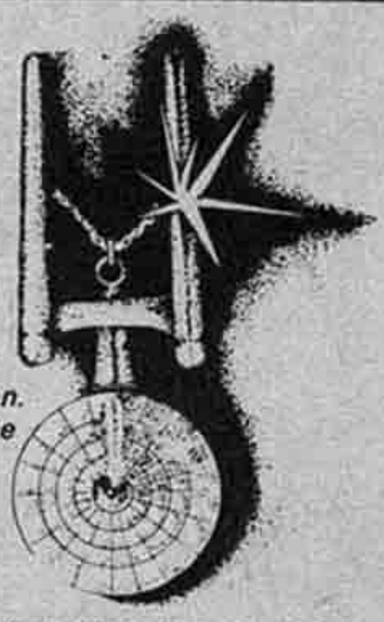

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# Fade to Black

*(continued from page 15)*

Eric runs into numerous crises and dead ends—his boss fires him, two creepy co-workers welsh on a bet and an unscrupulous producer steals an idea from him for a film plot. Even a prostitute scorns him, and, little by little, Eric begins to lose his grasp on reality.

The final straw comes when Marilyn O'Connor (Linda Kerridge), a struggling model who resembles Marilyn Monroe, fails to show up for a date. In a homicidal rage, Eric commits the first of a string of grotesque murders, all patterned after characters and incidents from his favorite films. So begin the crimes that the police attribute to "The Celluloid Killer."

*Fade to Black* is being produced by George Braunstein and Ron Hamady, and directed by Vernon Zimmerman from his screenplay, which is based on an original idea by Zimmerman and Yablans. Irwin Yablans is acting as co-executive producer with Sylvio Tabet. The film is the first co-venture between Compass International and Tabet's L.I.C. Productions.

## Cult Film?

It was in the dimly lit lobby of the El Portel theater that we met producer Braunstein, who shared some behind-the-scenes comments on what may prove to be the biggest film cultist's movie since *Rocky Horror*.

"This is where Eric attends a horror film marathon dressed as Bela Lugosi's portrayal of Dracula," says Braunstein, gesturing toward the now-deserted lobby. "Everyone comes as their favorite monsters. I provided some of the costumes, and some people from the L.A. chapter of the *Rocky Horror Picture Show* fan club came down in their costumes. I was the only one in plain clothes. After attending the film here, Eric commits a murder as Dracula, and drinks the blood of the prostitute who put him down.

"The real fun of the picture is seeing Dennis change into these different characters. It's not a who-done-it, it's already known who the killer is."

Indeed, the picture might be termed a "*how*-done-it," as Eric cooks up different cinematic methods for his madness. Besides the undead Count Dracula, he becomes Boris Karloff's Mummy (and scares his boss to death), as well as a Cagney-like gangster, a Western gunslinger and a few others—best kept secret for now.

The concept of *Fade to Black* began when George Braunstein, Ron Hamady and Vernon Zimmerman were kicking around ideas for a movie about movies, concerning a psycho who dresses up as matinee idols and kills people. They entered Yablan's office and presented the idea. At that Yablans smiled and pulled a script entitled *Alex* out of his desk drawer. He had written *Alex* two years before. It was about a film buff who . . . well, you get the idea. According to Braunstein: "Irwin Yablans is one of the few guys in Hollywood who really *loves* movies. He is a walking encyclopedia of film trivia. It is so good to be able to make a movie for someone who loves what he's doing."

**Left: Eric mummified. Below: Irwin Yablans supervises the makeup for the mummy sequence. Bottom: Binford's mummy causes the death-by-fright of Eric's boss, Morty Berger (Norman Burton).**

**Eric dons the face, costume and style of Hopalong Cassidy to encounter his snotty co-workers in a traditional Western showdown.**

With the additional input from Yablans' work, Zimmerman completed the shooting script.

"There were no creative problems, which you so often run into," says Braunstein. "But then we needed a *great* young actor. I had seen Dennis in two films, and took the script to his agent. I really didn't feel I'd be lucky enough to get him. Dennis just loved the script—I think in part he *is* that character. He is wrapped up in films, and he's a fan of a lot of the actors he becomes in the picture. Dennis brought a lot to the movie, and I think he's responsible for making it into a real A film."

Marilyn O'Connor, the heroine of the film, is played by 24-year-old model Linda Kerridge in her screen debut. Braunstein discovered Kerridge in London almost two years ago, where he offered the famous phrase: "If you ever get to Hollywood look me up." When she did get to Hollywood and looked him up, Braunstein was working on the later-aborted John Carpenter project, *The Prometheus Crisis*. "There just wasn't anything in there for her—then *Fade to Black* came up, and she was perfect." Though the character of Eric Binford is a twisted one, you care about him and his unfulfilled love for Marilyn right up to the end. Like a cross between Walter Mitty and *A Clockwork Orange*'s Alex, Eric is a lovable rogue that you will cheer as he lashes out against the wrongs that we *all* have suffered.

### Filming the Finale

Braunstein says that the biggest problem in the course of production came in filming the finale, where young Eric, running from the police, flees to the roof of the world's most famous film palace, Grauman's Chinese Theater. The problem was in convincing Christopher *not* to take on the hazardous stunt himself. "I had hired stunt doubles to ascend the roof," the producer recalls. "Dennis was so intense about the part that he wanted to be up there wavering on the roof's edge. It was pretty dangerous—I couldn't allow him to do it."

Braunstein feels that *Fade to Black* has a distinctly different approach to suspense and horror than many other recent offerings in the field—for good reasons. "I saw the trailer for *The Shining* the other day," says Braunstein. "It gets to the point where you can't go any further—there is only so much blood and gore you can do. Maybe there is an insatiable market for horror, but here these elevator doors open and the blood just pours out all over the place! I had to bury my head. I can't compete with that, even if I had $12 million to do a film. *The Exorcist* and *Jaws* did me in.

"I think there has to come a time when the trend turns around. Then we'll get back to the most frightening kinds of films. Heard melodies are sweet, those unheard are sweeter—what you don't see is what scares you. Our film is frightening because of suspense and timing. You never know who is going to get it, especially when we bring the character of Marilyn into it."

Before taking our leave, we asked Braunstein what was next on his agenda.

"Well, I bought a book that I have a French director [Roger Vadim] interested in doing, and Terry Southern (who did *The Magic Christian* and worked on *Dr. Strangelove*) is doing the screenplay. I'll be working on that, then I may get back into *The Prometheus Crisis*. I really have to make a film showing a nuclear plant meltdown. The teasing in *The China Syndrome* is all right, but I think the world is waiting to see what would really happen. That's more than science fiction, that's science fact! Carpenter delivered such a great script, I really should do it. We were shooting from 12 to 20 hours a day during *Fade to Black*, though, so for right now, I think I'll take a week off!"

# IRWIN YABLANS:
## Fade to "Halloween 2"?

Irwin Yablans, the man who struck terror in America's heart in 1978 with the release of *Halloween*, has been involved in every aspect of motion-picture production and distribution since the 50s. His latest effort, *Fade to Black*, is the culmination of a lifetime love of film. He is a man who seldom gives interviews. On the week before *Fade to Black*'s triumphant exhibition at Cannes, FANGORIA was granted some time with the 80s' king of horror. In his plush office in Beverly Hills, we spoke of *Fade to Black*, filmmaking and his association with John Carpenter.

"I believe we have drawn our characters from real life. I've seen the Eric Binfords out there. It wasn't until we started the film that I realized how deep that subculture goes. The picture goes far beyond the subculture into a world all its own. We are planning some midnight previews of the film around the country to draw the genre crowd.

"I was on the set during shooting quite alot of the time, collaborating with Vernon Zimmerman, the writer and director of the film. They had problems with the mummy sequence; the look of the mummy just wasn't right. They wanted to use a suit. I came in with a ton of gauze and the result was very authentic.

"In Hollywood today, so many films that are made are lousy because they are the result of dealmaking, not moviemaking. In those cases, they begin with a deal, add the other elements and then settle on a script. I like to find a unique idea, proceed with the script and make a film. People go to see stories, not deals. Deals don't do your reputation any good, you have to make movies, get your work up on the screen.

"Vernon Zimmerman is a very quiet man. He came in with George Braunstein and we talked out some ideas. They came back with *Fade to Black*. I showed them a synopsis for a film called *Alex* that I wrote a few years back. If you look at the screenplay for *Fade to Black*, it follows *Alex* right to the line. So, I had creative input on the film from the start.

"I thought that at the end of the film, Eric would have to run out of room to run. I decided on Mann's Chinese Theater. He runs to the mecca of movies, to face a blank screen."

Yablans is an energetic man who is constantly searching for new talent, but claims that real talent is hard to find, even in Hollywood. In 1976, he organized Turtle Releasing and a hit film called *Assault on Precinct 13*, by a young unknown named John Carpenter, was their first release.

"John and I used to sit here in this office and try to come up with an idea for a film. So many of the scripts we were seeing were just so awful, we knew we could do better. I was flying back from Europe and had seen a thriller about a babysitter. I kept thinking about a story of a babysitter being stalked by a killer with a butcher knife. I remember thinking that if the whole thing happened in one night, we could keep the cost down. It just sort of hit me: how about *Halloween* night?! Carpenter loved the idea. The rest is history."

In 1978, Turtle Releasing became Compass International Pictures. $320,000 later, *Halloween* was born, stabbing its way up the charts to become the highest-grossing independent film of that year, and throwing John Carpenter into the spotlight as the world's new Hitchcock. While we talked, Yablans received numerous phone calls, as you might well expect of such a popular producer. One of them was from Debra Hill [producer of *Halloween* and *The Fog*], calling about *Halloween 2*. Though details are sketchy, Yablan reveals that Jamie Lee Curtis will continue the story of the victimized school girl who moves to a new town and resides in a luxury apartment complex. Donald Pleasence will be on hand as the killer's nemesis, once again trying to save the population from the Boogeyman on Halloween night. Yablans shared some personal insights as to how and why a film like *Halloween* works.

"If you and I were to walk to a door and open it and suddenly a hideous monster jumped out at us, we would both react in the same way. That is why horror films are easy to do; you set up an audience and they jump. We are all like Pavlov's dog, we jump every time. If you make a comedy, one person might fall off his chair laughing while the other two don't get it at all. Dramas aren't guaranteed to touch us all; we all respond differently. A horror film is the exception. We get you every time. Besides being economical to make, horror films are also a recognized form of human endurance test!

"Few of us climb mountains or take rafting trips down the rapids, but we all love the exhileration of a good scare. It is sort of like a roller coaster ride. You scream and yell as you rocket up to the summit and plummet down into oblivion, but you know you are safe. No matter how unnerved you become while watching a fright film, you can still look around and see that you are in a safe theater. A film should be an experience. And that is what I want to deliver to you—a new experience!"

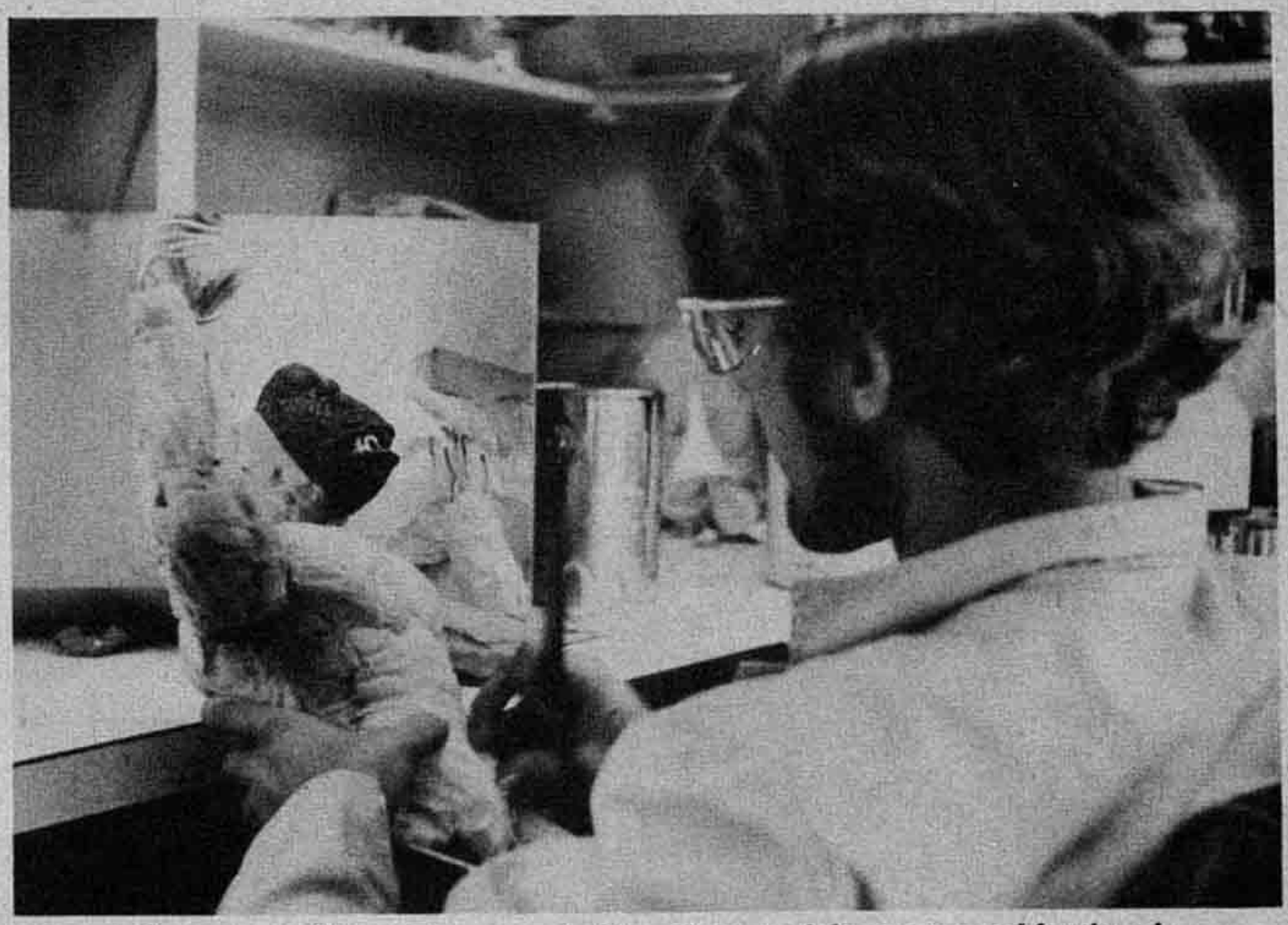
# Danforth/Allen

*(continued from page 17)*

proved the monster's design, they decided after seeing it on film that it looked like a teddy bear. So, the fur was stripped off of the puppet and scales were added. Danforth was told to complete the sequence over the weekend. "I was angry because I felt I'd done it right the first time. I was still working at six o'clock in the morning when some people from AIP came in. I didn't know they were coming. I had hung a sign on the back of the camera that said 'AIP can go to hell.'"

During his first few years with the company Jim Danforth remained anonymous. Finally, for his work on *The 7 Faces of Dr. Lao*, someone decided to give him screen credit and the Academy of Motion Pictures Arts and Sciences honored him with an award nomination for his effects work. It was unfortunate or ill-timed that he was up against Peter Ellenshaw, Hamilton Luske and Eustce Lycett's visuals for *Mary Poppins*.

In 1966, Danforth was kind enough to lend his talents as a matte painter to an amateur project called *Equinox*. Also working on that picture was an ambitious young man named David Allen. This was the first time that these two giants of the animation field worked on the same picture. It wouldn't be the last.



**Allen at Cascade, working on the second of two Kong models constructed for the ad. This one, non-articulated, was used for display.**

### Lucy & Mrs. Butterworth

Danforth's next place of employment was with Cascade Pictures, a commercial house. He animated *The Lucy Show* opening, as well as a number of Pillsbury Doughboy commercials. David Allen joined the company and did some "Poppin' Fresh" spots himself, as well as animating the evasive Mrs. Butterworth, the Nestles' man and Swiss Miss. Eventually, Danforth would quit Cascade and fly to England to work on *When Dinosaurs Ruled the Earth*. The picture was to be a follow-up to Hammer's enormously successful *One Million Years B.C.*, which had featured the work of Ray Harryhausen and the voluptuous form of Raquel Welch. Harryhausen was unavailable for the project. Danforth was the likely replacement.

"Before I knew I had the job I thought I'd get a little bit ahead of the game by making an armature for a Therapod (a flesh-eating, two-legged dinosaur) which I was sure would be in the script someplace. When I arrived in England, at Hammer, I pulled the armature out of my briefcase to show it to everyone. In essence, I was saying, 'Look, fellas. Isn't this wonderful? I've got this complete armature here and I'm not going to charge you one penny more for it.' Well, I didn't exactly get the reaction I had expected. Aida Young, who was the producer, said, 'Oh! No! We're not going to have anything like that in our picture!' I didn't understand what she meant and asked her why not. She said, 'Because those two-legged ones always look like poofs! (Poof is an English expression for homosexual.) 'Yes,' she said, 'I've talked to my husband about it and he agrees. They look like poofs in high-heeled shoes. We all know that.' So I put the 'Poofasaurus' back into my briefcase and never brought it out again."

Between his assignments at Cascade, as a favor to Danforth, Allen built some crab armatures for *When Dinosaurs Ruled the Earth*. And when the workload became too much of a burden for Danforth, Allen took a leave of absence from the company and flew to England to assist Danforth in the animation. (Oddly enough, both were once slated to work on a dinosaur picture together in the summer of 1964 when the Woolner Brothers were planning such a project but, as often happens, the movie never materialized.) *Dinosaurs* netted Danforth his second Academy Award nomination, but again he was up against a Disney film, this time *Bedknobs and Broomsticks*. Danforth eventually returned his nominations to the Academy and resigned as a member when the remake of *King Kong* received a special award for effects in spite of the wishes of the effects committee.

Although their work was independent of each other, the names Jim Danforth and David Allen appeared together on a pornographic spoof of *Flash Gordon* called, appropriately enough, *Flesh Gordon*. (Actually, Danforth's name was spelled backwards in the credits.) For *Caveman*, he has once again requested the assistance of the talented David Allen.

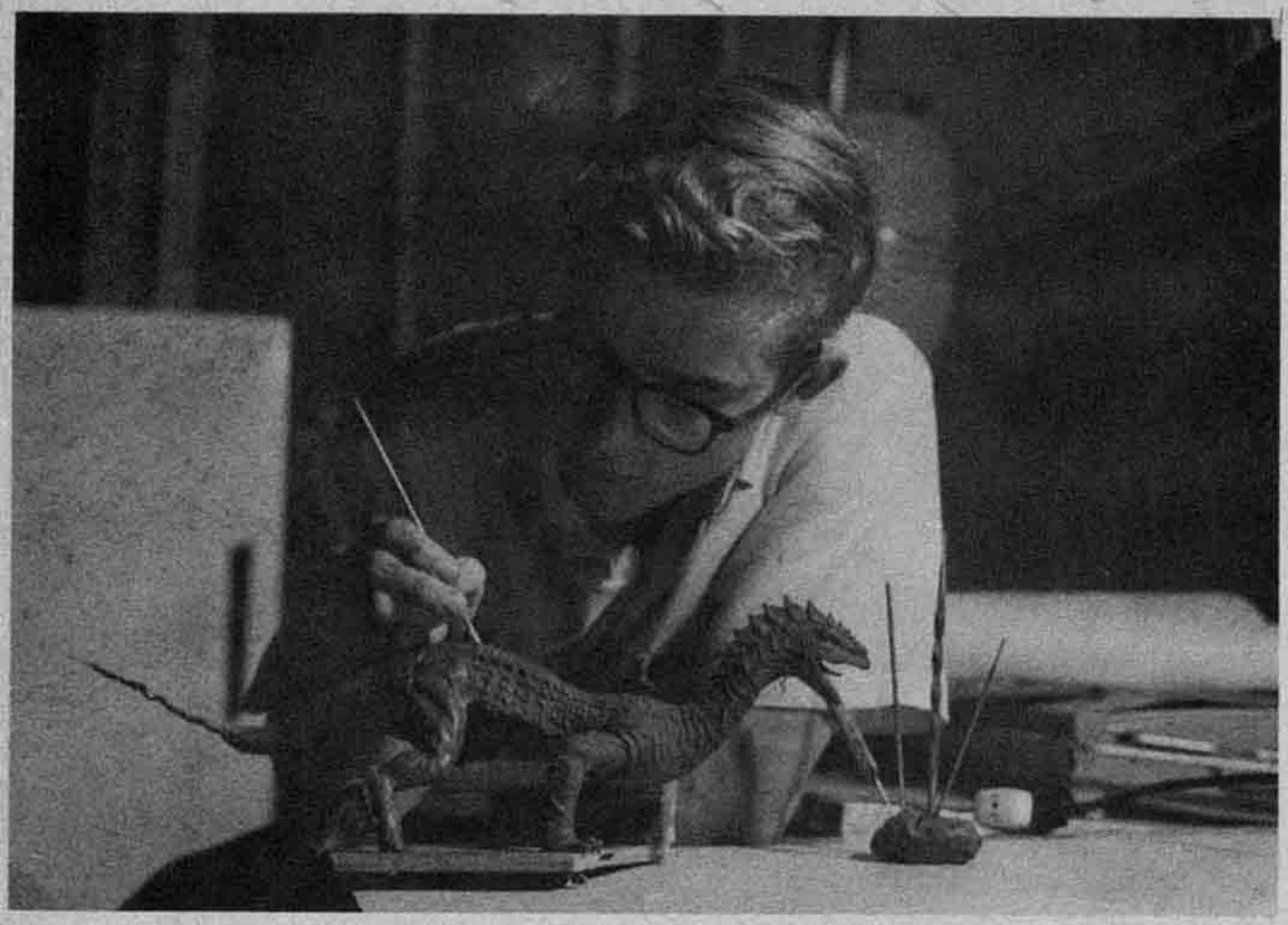
"Jim Danforth was nice enough to bring me in on the show," Allen says. "I have taken on the pteradactyl sequence on account of it being handled differently, technically speaking, than the rest of the animation. It's being done with mattes instead of process projection."

In his amateur days, Jim Danforth began a short film titled *The Princess and the Goblins*, a fairy tale which gave him the opportunity to experiment with his special-effects skills. Similarly, David Allen did a brief 16mm short that featured an animated skeleton inspired by *The 7th Voyage of Sinbad*. This was to be his last home movie. He constructed some new puppets to be used in another 16mm epic, but before he could complete the project, both he and his puppets were recruited for *Equinox*. He's been working professionally ever since.

*King Kong* was the film that initially captured Allen's imagination and he meticulously recreated the climax to that film in a number of beautifully drawn flip-books. He refers to his past feature credits as "a real rogues' gallery." His first feature assignment, while working on *Equinox*, was to build four animated spacemen for Dave Hewitt's *Wizard of Mars*. "But Hewitt never used them. He had a number of miniatures that he intended to use—a big castle on top of a hill, a costume for an alligator or an iguana to wear—but I think he lost the lease on this building he was using, so he ended up with almost nothing in the film. I was going to animate these little guys walking up a trail with his castle in the background in a long shot. The set was all constructed in corkboard so that I could pin through the spacemen's feet and animate them in a fashion as they went along. Then Hewitt wanted to use them in a live-action scene. There's a scene in the movie where these four spacemen go down the rapids or something. Hewitt was going to use a GI Joe raft, which was an accessory you could buy for that toy at the time, and put these four little guys that I made into it and send them down the gutter or something. I don't know what he had in mind, but I don't think we need to be regretful that that shot was never made."

### Crashing Rocket

Allen was on hand for an extremely low-budgeted picture titled *Women of the Prehistoric Planet*, written and directed by Arthur C. Pierce, whose credits include *The Cosmic Man* and *Beyond the Time Barrier*. "I was working on a miniature that a rocket crashes into with a number of people, but I was sort of



**Allen as a teen FX enthusiast, sculpting a dragon in his home studio.**

in charge of it, as I recall. Jim Danforth, who was already working on the picture making the miniature of the rocket, in fact, suggested that I do it."

On his own time during his stint at Cascade, Allen photographed a brief animated sequence, in color, of King Kong plucking a biplane from the sky while standing atop the Empire State Building. Bringing his childhood flipbooks to life, he hoped to initiate some interest in a remake of the 1933 classic. (This was a bit before Universal and Dino De Laurentiis started their nonsense.) What did happen was that his strip of film led to the now-legendary Volkswagon commercial which featured Kong driving VW's then-new 411 wagon.

Allen's more recent credits include *Witch's Brew* (as yet unreleased), *Crater Lake Monster* and *Laserblast*. Through an association with Charles Band, he finally obtained financing for a pet project, *Primevals*, an idea that he has been developing for several years. It initially began as a script titled *Raiders of the Stone Ring*. Unfortunately, one of Band's other productions, *Vortex*, fell on troubled times. The money for Allen's film was withdrawn. It became necessary, in fact, for Allen to lend a hand and finish the effects for the Band's beleaguered *Vortex* with the crew that had been assembled for *Primevals*. In spite of this major setback, Allen, like Danforth with his *Timegate*, remains optimistic and continues his efforts to promote interest in the picture. When asked what sort of film he'd like to make once *Primevals* is behind him, Allen replies: "I suppose the way the business works, should I be lucky enough to do one science-fiction picture, and it's successful, it would be very difficult for me to do any other sort of film. Unlike a number of people who have felt trapped by that circumstance, however, I would not feel trapped. I would feel extreme gratitude for having continuing opportunities to make such pictures. I frankly might feel out of my depth doing films of a different sort. Of course, I'd like to put into these pictures elements that, as some would say, might more properly be seen in other types of movies. You want to show that these genre films don't operate by a different set of rules than any other kind of good show. I think the genre should be enlarged in its sophistication.

"We recognize the enthusiasm of young people, their schemes and what they want to do. They have so many ambitious things they want to do and are often carried into a career from the momentum of their inspiration. Most likely, however, they're not doing fantasy images in their careers. They're putting up sets or knocking together glass frames but are generally not doing what they wanted to do as children. And they feel very distant from those early attitudes. In my case, I have, in one sense, outgrown some of those images from my imagination in the same way that the fellow who became a carpenter has. But I feel that I can still do some of those things and still carry those images into actions. In order to, I need to have more to do. The work is no longer an end to itself, as it is when you think of those things as being neat to do and see. For me to be enthusiastic now, I have to be in control of the entire situation."

On this same subject, Jim Danforth expresses similar feelings regarding his working on other people's projects. "It doesn't give me the kind of gratification that I'd like to get from the work itself."

*Caveman* has been described as a movie about the survival of the smartest. Carl Gottlieb has finished all of the live-action shooting and now it's up to Danforth to meet UA's proposed Christmas release date.

Speaking about his new position as the head of an effects company, Danforth remarks: "It's just a different experience. I've never tried it before. It'll be very interesting to see if it works or not."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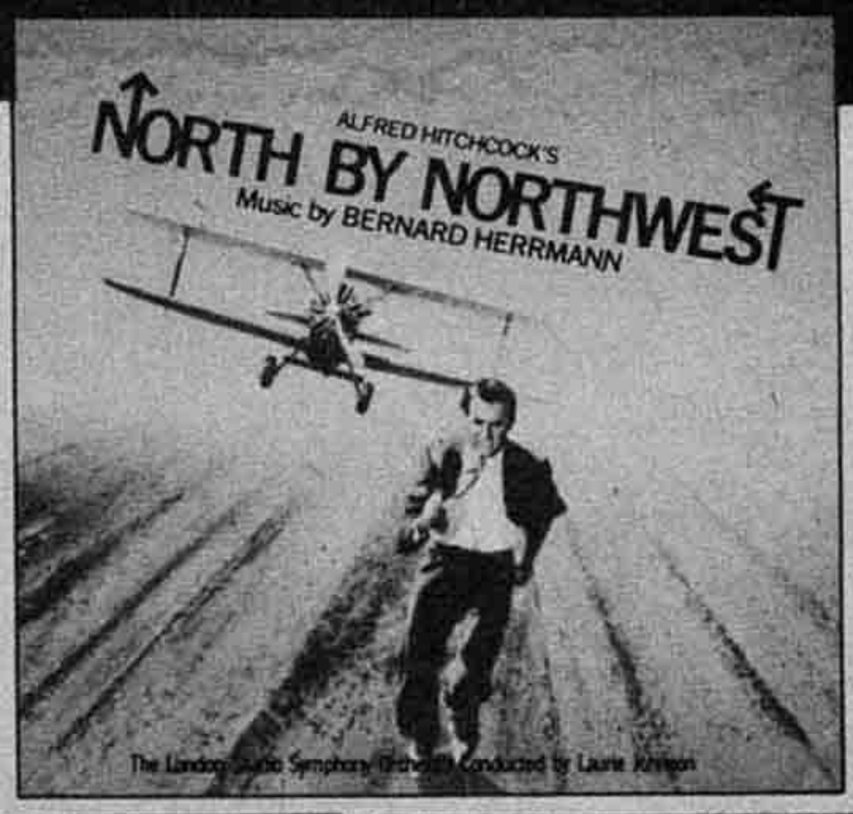


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# GEORGE PAL
## Sci-Fi's Best Friend
## 1908-1980

**By Al Taylor & James H. Burns**

*Editor's Note: In mid-April, Al Taylor called our offices to tell us that he had arranged an interview with George Pal. It was on May 2, only a few days after Al completed that interview, that Pal died of an apparent heart attack at his home in Beverly Hills.*

*A winner of eight Academy Awards and many more accolades from various science-fiction and fantasy organizations, Pal was a major figure in the Hollywood film industry, as well as a pioneer in the fields of animation and science-fiction film. He will be sorely missed.*

George Pal was born in 1908 in Hungary. The young George Pal displayed a great facility for drawing and illustration, a talent which led him to plan a career in architecture. Fortunately for film fans worldwide, there was an overabundance of architects in Depression-time Hungary; Pal's drawing skills enabled him to acquire a job with Hunnia Films in Budapest. Like Alfred Hitchcock, Pal's first film work was the design of the title cards used to present dialogue in the silent films, and he also designed illustrated film posters.

By the time talking pictures had eliminated the job of designing title cards, Pal had developed an avid interest in animation. In 1931, he moved to Berlin, where the creative atmosphere of the renowned UFA studios was the cradle for his Puppetoon concepts. In 1934, with the rise of Hitler, Pal moved to Paris, where he found a cigarette manufacturer who realized the commercial potential of Pal's ideas. Advertising films *had* to be entertaining in those days. Since they were shown during intermissions at movie theaters, they had to hold the attention of the audience, who might otherwise flee to the lobby, the lounge or the candy stand. Pal's Puppetoon style of stop-motion animation proved to be just the ticket.

Pal's cigarette campaign created enough of a stir that he was offered a position with one of Europe's largest advertising firms. Pal accepted the assignment and relocated to Holland.

In 1939, Europe was on the verge of its most terrible war. Both Pal and his young wife Zsoka were thinking of moving to America before the proverbial fan was hit. Luckily, the move was made possible when Pal's work was seen by the executives of Paramount Pictures, who decided to bring Pal to the U.S. "It was late in December of 1939," Pal recalled, "and the invite to America was the best Christmas present my wife and I could have asked for!"

Upon his arrival in Hollywood, the grateful young animator worked like a demon for the studio responsible for bringing him to "the land of the free." Pal set up his own small studio within Paramount, hired a staff and within a year production was in full swing. During its heyday, the Puppetoon studios would produce four to six short films per year. "Our staff numbered from 25 to 30 people, and we usually had six weeks of preparation, six weeks of actual shooting and six weeks of post-production on each film, though it did vary," Pal told us. The Puppetoons were films hand-crafted with a loving care seldom lavished on entertainment films.

PHOTO: 1950 PARAMOUNT PICTURES

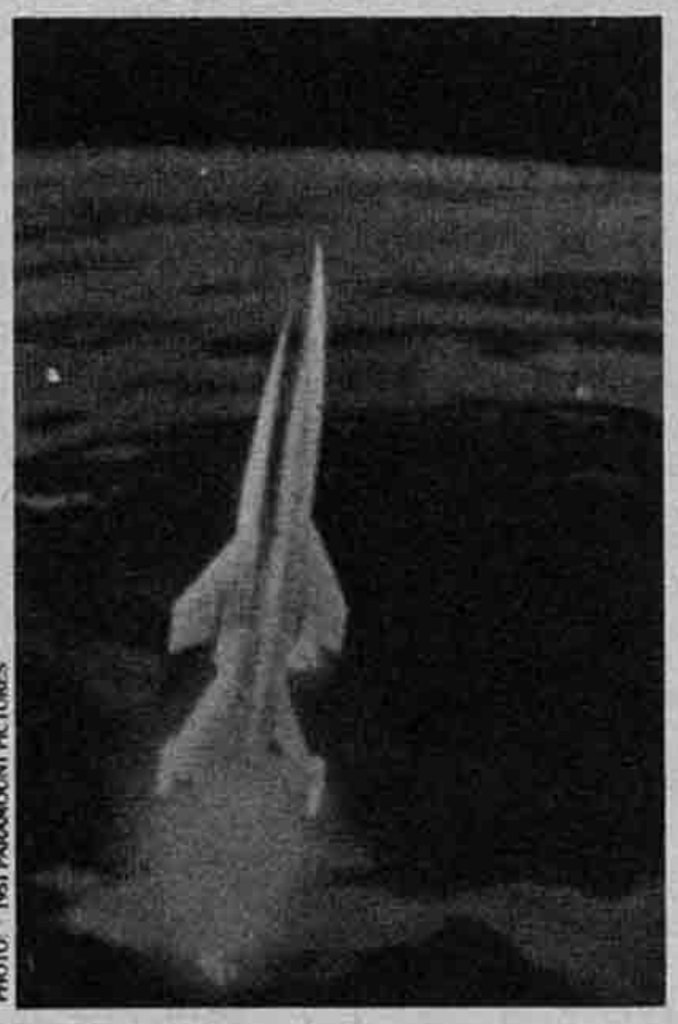


PHOTO: 1951 PARAMOUNT PICTURES

PHOTO: 1955 PARAMOUNT PICTURES

**Opposite: George Pal and Russ Tamblyn in a publicity shot for Pal's fantasy feature *Tom Thumb*. This page, clockwise: Astronauts explore Chesley Bonestell's moonscape in *Destination Moon*; a random few escape a doomed Earth in *When Worlds Collide*; and the "Flying Wing" aircraft of *Conquest of Space*.**

### Puppetoon Style

Pal's Puppetoon style is now sometimes referred to as "replacement animation." Pal described the technique: "In cartoon animation, a character is drawn. For the Puppetoons, I made a puppet and shot one frame, and then I'd change the puppet's head or

PHOTO: 1960 MGM

**In the distant future of *The Time Machine*, the passive Eloi enter the Morlock's temple to become food for that savage race.**

PHOTO: 1960 MGM

**George (Rod Taylor) is awe-struck by his new time-travel abilities.**

PHOTO: 1960 MGM

**A rare, posed publicity shot from *The Time Machine;* 19-year-old Yvette Mimieux as Weena, held captive by one of William Tuttle's Morlocks.**

leg—anything moving in that frame—and then shot another frame. (The puppets' arms were usually of flexible latex with a wire core, and animated by 'conventional' stop motion processes.) Each word uttered by a puppet would probably take about nine or 10 different heads, each with its mouth in a different position, to pull off the illusion. Each of the main characters would usually have about 100 to 200 different heads used. After 24 frames were shot, you'd have only one second of film. So the Puppetoon process, as any stop-motion animation, is very time-consuming."

Pal's favorite Puppetoons character was Jasper, described by Pal as a black version of Huck Finn. Pal produced 14 shorts featuring Jasper and an all-black puppet cast. They enjoyed widespread popularity until they started to receive severe criticism; Pal was accused of racial slurs and exploiting supposed black stereotypes. Pal was disheartened by the misinterpretation of Jasper, pointing out that it was his hatred of persecution that caused him to leave Europe in 1939. Some of the bad feeling created by the criticisms against the Puppetoon series were alleviated when jazz master Duke Ellington agreed to star in a Puppetoon short, playing his compositions and conducting an all-puppet orchestra.

Puppetoons were nominated for Academy Awards on six different occasions, and in 1943, Pal received a special Oscar for pioneering the puppet animation technique. By the late 40s, however, Paramount was growing less enthusiastic about the Puppetoons series, and Pal decided to branch out to feature film production.

The Duke Ellington film mentioned above was, in fact, a test of techniques used to combine live-action with Puppetoons in Pal's first feature, *The Great Rupert*. The film was directed by Irving Pichel, who had started in Hollywood as an actor (he played Fagin in the 1931 *Oliver Twist*). *Rupert* had relatively little plot, but derived lots of frenetic energy from the performances of its stars—Jimmy Durante and an animated squirrel named Rupert. Pal's

Weena demonstrates the use of the recording discs, an artifact of humankind's lost scientific heritage.

Publicity still for Pal's last film; ***Doc Savage, The Man of Bronze.***

last Puppetoon, a segment of the feature *Variety Girls*, was released in 1949, and Pal turned his full attention to his features.

### "Destination Moon"

*Destination Moon* was born in the wondrous mind of Mr. Robert A. Heinlein. He and screenwriter Alford van Ronkel had written a screenplay that told, with the greatest scientific accuracy available at the time, just how humanity would reach the Moon in a not-so-distant future. (Heinlein's firsthand account of the making of this landmark film can be found in STARLOG #6.)

*Destination Moon* was an overwhelming success, netting Pal another Oscar for its excellent special effects. Paramount was anxious for Pal to undertake a similarly ambitious SF project as a follow-up, and someone remembered *When Worlds Collide*.

It was originally announced in 1932 that Cecil B. DeMille would adapt the novel, a best-seller by Phtlip Wylie and Edwin Bulmer, to the screen. But sometime during preproduction the sheer immensity of the project proved to be too much even for that great showman, and the effort was quietly shelved. Pal, however, and his hand-picked crew of film specialists, were well-equipped to meet the challenge.

Like several of Pal's films, *When Worlds Collide* is better remembered for its visual strengths than for the flaws in its script and performances. Rudolph Mate, one of the best cameramen of the 30s and the silent era, served as director. The most striking effects sequences owed an additional debt to Chesley Bonestell, the space artist who designed the moonscape sets for *Destination Moon*. For *When Worlds Collide*, Bonestell executed background paintings for a scene in which the city of New York is inundated by tidal waves, and was also involved in the design of the space-flight sequences.

The success of *When Worlds Collide* sent Pal scurrying back to the Paramount vaults to unearth another ancient property abandoned sometime before. H. G. Wells' *War of the*

# PAL REMEMBERED

***Walter Lantz:***

. . . I met Pal about a week after he arrived in Hollywood in 1939. I was producing the Andy Panda and Oswald Rabbit cartoons for Universal Pictures. George said he had admired my animated cartoons for years and wanted to meet me. I told him I was fascinated by the 3-D puppet commercials he was producing in Europe. We became very good friends from the first day we met, and I introduced him to all the animated cartoon producers. He joined our Cartoon Producers Association when he started to produce his Jasper puppet cartoons for Paramount.

After a few years in this country, George and his charming wife Zsoka wanted to become U.S. citizens, so I sponsored them, and they became great Americans.

When George produced his first science-fiction picture, *Destination Moon*, he asked me if I would make an opening for the feature with Woody Woodpecker going to the Moon. He was so delighted with its success that he thought Woody Woodpecker was a good-luck charm for him. Thereafter, every feature he produced had a short shot of a Woody Woodpecker doll in it.

George and his boys and Zsoka were like part of our family. We went on many fishing trips together, and each evening we spent with them was like New Year's Eve.

I could continue indefinitely telling you of our wonderful experiences together. My wife Gracie and I will miss him very much. He was very dear to us, and we only hope that we can comfort his family with the memory of all the good times we had together.

***Rod Taylor:***

. . . The passing of George Pal is a loss to us all, from the best in the special-effects departments of the motion-picture industry to anyone—child or adult—who marveled at the genius of George and the wonders of his films. To work with him as I did in H.G. Wells' *The Time Machine* was a joy and a feast of learning.

He was a pioneer in the world of science-fiction entertainment and remains one of its leaders. I miss my good friend.

*The following remembrances are excerpted from Forrest Ackerman's eulogy for Pal, delivered May 6, 1980, at the Holy Cross Cemetery, Los Angeles:*

***William Tuttle:***

. . . I don't think I've ever known a man who had such a vivid imagination, almost child-like in simplicity, coupled with great artistry, and also a man with a great sense of humor and unselfish in his praise for his co-workers. I considered him a great friend, a great artist and one of the all-time greats in the motion-picture industry.

***Robert Bloch:***

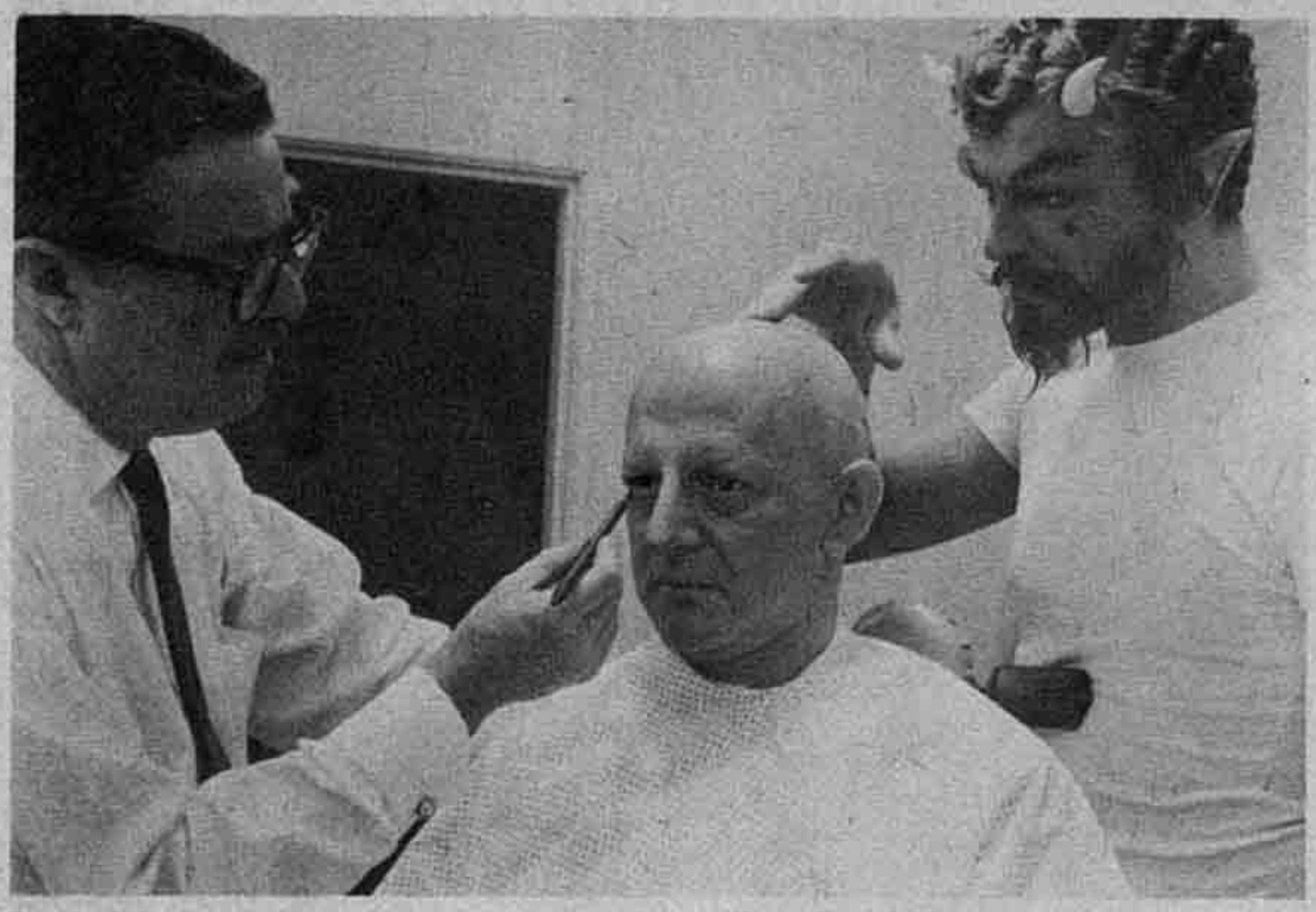
. . . I feel that I have lost a friend, and the world of science-fiction films has lost a giant.

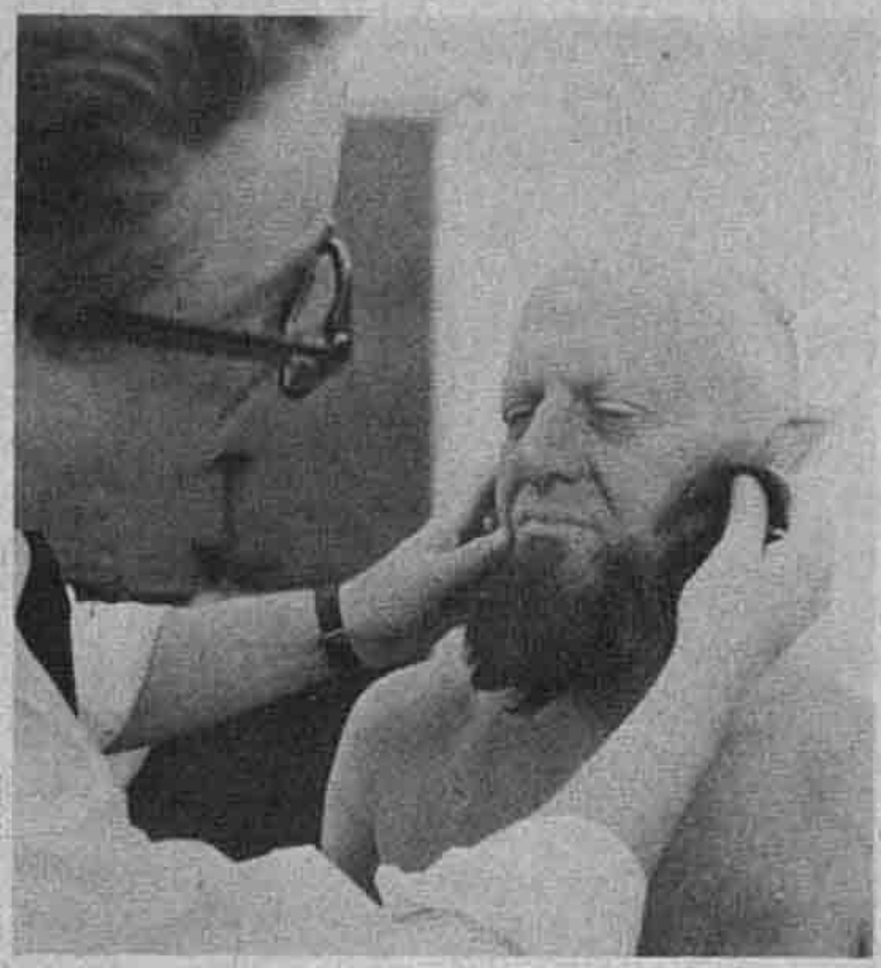
***Ray Harryhausen:***

. . . Working with George Pal was an enormous break in the beginning of my career. He was a kind and gentle genius.

***Ray Bradbury:***

. . . I feel that George Pal's films will be around for a good many years. He knew how to frighten us, how to delight us; the sad thing is not only that George Pal is gone, but we miss the fact that there will be no more films from his hands.





**Tuttle follows a test makeup as he transforms Tony Randall into the satyr of *The 7 Faces of Dr. Lao*.**

*Worlds* was another project started by Cecil B. DeMille, only to die on the drawingboard. Pal's first stroke of luck in organizing the crew was the signing of Byron Haskin as director. Though Haskin, as a director, had not been particularly associated with SF or fantasy, he had worked as a special-effects expert in the early part of his career, and had just completed two fantasy-tinged adventure films, the Disney version of *Treasure Island* and *Tarzan's Peril*. For Haskin, *War of the Worlds* would be the start of a long association with Pal and with science-fiction film.

Pal's director of effects was Gordon Jennings, who had served in the same capacity on *When Worlds Collide*. The contributions of Al Nozaki, who designed the Martian warships, and Charles Gemora, who built and wore the elaborate costume of a Martian invader, were examined in some detail in a previous article ("Mars Attacks the World," FANGORIA #2).

**Randall as the Medusa. For some sequences, the snakes were animated by Danforth.**

## SF Leader

With the release of *War of the Worlds*, Pal had established a reputation as the leading exponent of Hollywood's own brand of science fiction. But Pal's next two pictures proved that he needn't rely on the razzle-dazzle of special effects or the excitement of a science-fiction premise to produce superior entertainment. These were *Houdini*, the film biography of the master magician, starring Tony Curtis, and *The Naked Jungle*, an African adventure picture that pitted Charlton Heston against an omniverous horde of rampaging army ants.

Pal returned to science fiction in 1955. It would be nice to be able to say that his return was a triumphant one, but the story and effects were both an extreme disappointment. *Conquest of Space* was the first of Pal's SF films that did *not* win an Academy Award for special effects, and the story, loosely derived from Wernher Von Braun's book *The Mars Project*, was pretty pedestrian compared to the epic proportions of the earlier Pal films. Part of the blame can be put on the budgets allowed Pal by Paramount. *Destination Moon* had been brought in for under $600,000, and, though Pal's films brought millions into Paramount's coffers, the studio continued to expect Pal to work miracles on severely limited budgets—and, most often, he succeeded.

Though *Conquest of Space* made a profit at the box office, Pal was less than pleased with the picture. It was after *Conquest* that Pal decided to become even further involved in his pictures by directing, as well as producing.

*Tom Thumb* was Pal's first feature-length fantasy film, and a real gem. Russ Tamblyn played the role of the diminuitive adventurer created by the Brothers Grimm, with Peter Sellers and Terry Thomas as a pair of despicably comic villains. The effects were once again Oscar material—Tom Howard, the master of the traveling matte whose work can be seen in the Korda version of *Thief of Baghdad*, *Blithe Spirit* and Kubrick's *2001*, devised a new process for the film. The technique was called "automotion," and was a refinement of split-screen technique that allowed the single vertical matte-line within the frame to move as a scene progressed without becoming noticeable. *Tom Thumb* also featured the revival of Pal's Puppetoon techniques, as Tamblyn shared musical numbers with a group of Pal-imated toys.

*The Time Machine*, Pal's second adaptation from the work of H. G. Wells, was another science-fiction triumph. The people to be praised for this effort are numerous: designers George Davis and William Ferrari who visualized the time machine and the future world of 802, 701 A.D.; Wah Chang and Gene Warren who devised the effects; William Tuttle, the makeup man responsible for the dreadful Morlocks; and David Duncan, who provided Pal with one of his best scripts. And, of course, George Pal, who, as producer, hired all this talent, and, as director, fused their work into an integrated whole.

## Reworking Details

In adapting *The War of the Worlds*, Pal had moved the action of the novel, set in Victorian England, to contemporary America. Pal felt that this would increase audience identification with the protagonists as they fought to survive amid the Martian onslaught. With *The Time Machine*, Pal again reworked some details of the original storyline. This time, the Victorian setting remained, but the character of the Time Traveler, played by Rod Taylor, was altered. In the novel, the Time Traveler is not given a name, accentuating his role as a neutral observer of the unfolding future history of mankind, as seen by prognosticator Wells. In the film, though Taylor is credited simply as the Time Traveller, he is referred to by his associates as George—Wells' middle name—and in one shot the name-plate "H. G. Wells" is seen on the control board.

The Time Traveler is not only given an identity but is also rid of the "neutral observer" role Wells had given him. Part of Pal's motivation for getting involved with the future lies in the creative license taken with the character Weena, one of the passive Eloi, preyed upon by the viscious Morlocks. As played by Yvette Mimieux, Weena is a beautiful, desirable young woman. "That wasn't too bad, was it?" Pal recalled, with laughter. "At the beginning,

*(continued on page 57)*

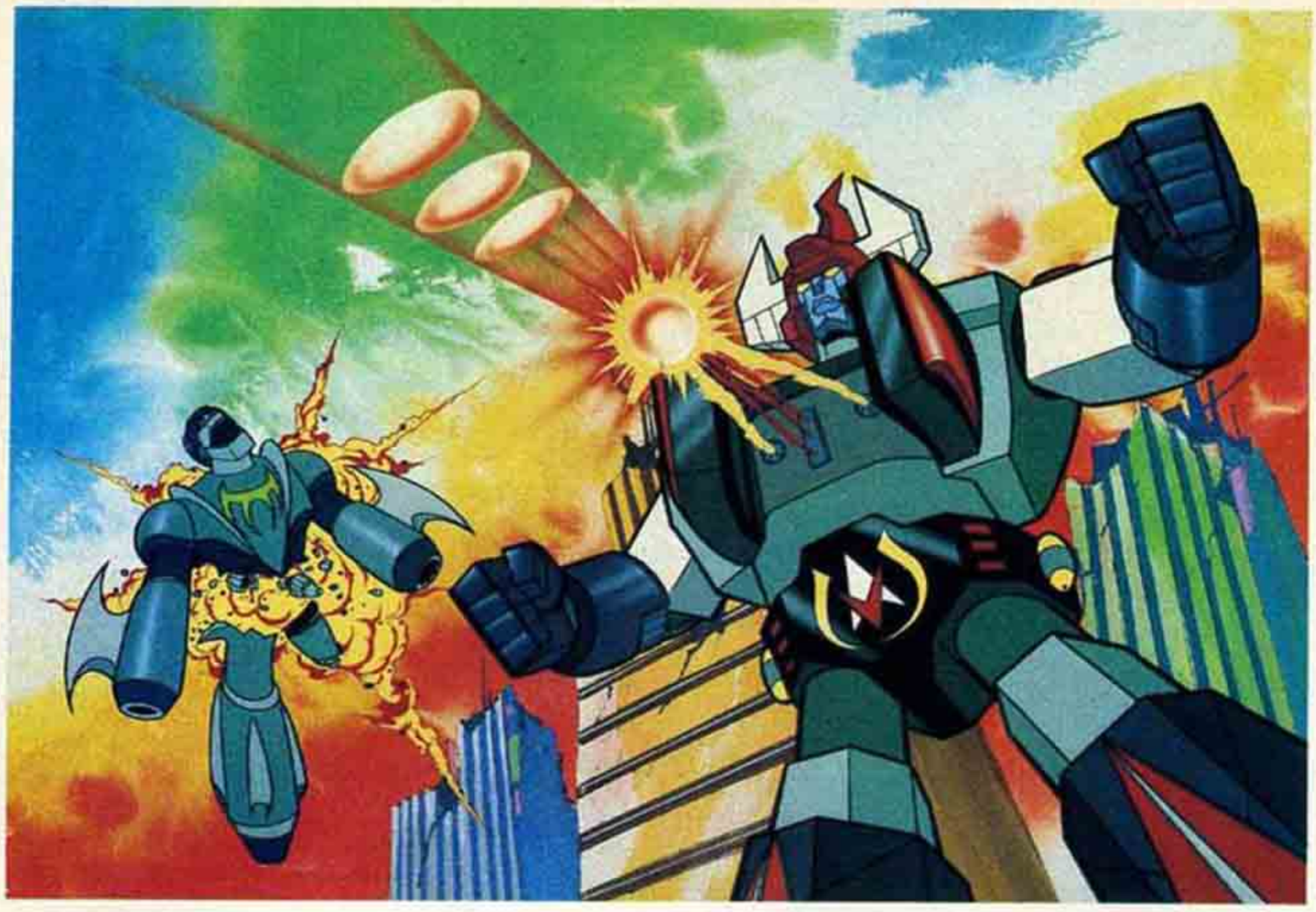
**William Tuttle's original sketches for the six special makeups required for *Dr. Lao.* The seventh face was the talking serpent (see below). Tuttle received a special Oscar for his work.**

PHOTO: 1964 MGM

**The satyr's magic liberates a repressed schoolteacher (Barbara Eden).**

PHOTO: 1964 MGM

**Danforth's animated talking serpent.**



# FORCE FIVE

*Previewing an ambitious new animated science-fiction TV series!*

**By FRED PATTEN**

Science-fiction heroes on TV have always been unbeatable when confronted by evil robots, giant monsters and galactic conquerors. But they haven't fared nearly as well when they've gone up against real-life TV programming executives. The story is well-known of how *Star Trek* was taken off the air after only three seasons despite a devoted following that increased even after its cancellation. Or of how *Battlestar Galactica* was dropped because of poor ratings before its network realized that it was almost impossible for *any* program to get good ratings against its time-slot competition.

In Japan and Europe, TV science-fiction adventure cartoons have often received top ratings. When these types of programs are brought to America, their ratings have plummeted. The reason is that in Japan and Europe these are shown as weekly prime-time dramas, with a level of action and a depth of characterization and plot that make them suitable for both adult and juvenile viewers. In America, they have been treated as daily kiddie fare alone. They are shown at hours when their natural viewers—the fans of *Star Trek* and *Buck Rogers* and *Space: 1999*—are in school or at jobs. How well would *Battlestar Gallactica* do if it were shown at 7:00 a.m. or 2:30 p.m.?

Hopefully, this will be realized by American TV stations in time to get the most ambitious Japanese import of all placed in an accessable time slot. In September, *Force Five* is due to debut on syndicated television across America. *Force Five* is not a single program but five top SF cartoon adventures in one package. In France, one of these alone, *Grandizer* (shown in France as *Goldorak*), has achieved a 100 percent share of the TV audience in a 6:00 p.m. time slot. In Japan, all five showed in a 7:00-7:30 time slot. *Force*

**Top left: Earth is doomed, but Dangard Ace fights valiantly to aid humanity in their search for a new home. Left: The Space Dragon and Gaiking prepare to battle the Dark Horror Troops. Right: The Starvengers assemble to face the evil robots of the Pandemonium Empire.**

ALL ART COURTESY OF AMERICAN AMUSEMENTS

**Grandizer under attack by the drones of the degenerate Dracon Empire.**

**Prince Orion held captive by a pair of Draconian lackeys.**

*Five*'s American promoters should have a winner on their hands—*if* TV stations do not bury it during school and workday hours.

*Force Five* is being produced by Los Angeles-based Jim Terry Production Services, to be distributed nationally by King World Productions of New Jersey. The idea for *Force Five* was conceived by Jim Terry's associate, Michael Haller, who has a familiarity with Japanese TV programming that few Americans can match: he served for eight years as cultural attache at the U.S. Embassy in Tokyo. When Haller returned to America, he joined the Los Angeles office of one of Japan's biggest stations, Asahi Broadcasting Enterprises. Haller and Terry met when the two came together for post-production editing on another Japanese cartoon import that Terry was preparing for U.S. TV, *Tales of Magic* (a series of 12-minute adaptations of classic fairy tales for preschoolers). The two discovered they had interests and plans in common, and soon after, Haller proposed that they collaborate on a project to bring the top-rated Japanese SF cartoons to America.

The problem with adapting Japanese SF cartoons for American TV has been that these adventures are designed for family audiences while American stations insist on treating them as children's programming only. A lot of SF drama—space battles, destructions of cities, robots killing humans—has to be toned down. There are also many scenes of emotional torment, such as a hero's agonizing because friends or relatives have been killed, that are usually considered too powerful for children. Yet if all this is removed, a half-hour episode may have too many gaps to make sense. Either new animation must be created to fill the cuts—which often doesn't match the style of the original animation—or the whole episode must be scrapped. If too many episodes are dropped, the remaining program is not substantial enough to sell to the TV stations.

## Condensation

Haller's solution has been to take five cartoon series that contain from 44 to 74 episodes each and standardize them into a uniform 26 episodes apiece. The resulting *Force Five* package contains 130 episodes. This is more than enough to satisfy any TV station, while at the same time it allows the producers to select the best one-third from almost 300 Japanese episodes. There is no need to depend upon heavily edited and badly patched-up episodes to fill the program's quota.

These five cartoons are all similar, in the sense that all American superhero series are basically alike, yet the Japanese approach to superhero SF is different enough that American viewers will find it fresh. All five can fit under the promotional slogan: "These sole survivors of a future space war stand as Earth's last line of defense against the intergalactic forces of evil." This five-in-one approach also gives *Force Five* the advantages of both a daily and a weekly show. Viewers can choose for themselves whether to consider it as a single program and watch it daily, or as five weekly programs and watch only their favorite heroes' episodes on their days of the week.

Another favorable factor is that the toys of these top-rated Japanese cartoons have already been introduced in America through Mattel, Inc.'s "Shogun Warriors" figures. Jim Terry has arranged with Mattel to use the "Shogun Warriors" name in promotion of the television program. The potential advantage to both companies is obvious. Current awareness of the toys will predispose the public to test-watch the cartoons to find out what the giant robots are really like; and the growth of a following for the TV cartoons will boost the toys' sales.

The five adventures in *Force Five* are *Grandzier*, the *Starvengers*, *Gaiking*, *Danguard Ace* and the *Space Musketeers*. Four of these are giant-robot dramas and the fifth is a space opera. All deal with the theme of the defense of Earth, or of humanity, against space monsters. Each series has its own individual approach to this theme.

The advertising for *Force Five* is heavily promoting the fact that the program became the highest-rated show in French TV history, with a 100-percent share of the 6:00 p.m. audience for some weeks around September 1978. This was actually true for only one segment of *Force Five*, *Grandizer*. The program was originally titled *UFO Robot Grandizer* in Japan, and ran for 74 weekly episodes from October 5, 1975 to February 27, 1977.

Grandizer is the personal battle robot of Prince Orion of Antares. Antares had a peaceful, advanced civilization which was conquered by the tyrannical Dracon Empire. Only Orion escaped its fall. He fled in Grandizer through the galaxy for 10 years, finally settling upon Earth. To quote *Force Five*'s publicity

plot summary. "There, he vowed never to become involved in warfare again. He found work on a Texas ranch run by Panhandle and his daughter, Brenda. He was soon joined by his sister, Aurora, who successfully fled enslavement on Antares. She warns of the imminent invasion of Earth by the Dracons. The head of the space research station in Texas, Prof. Valconian, realizes the danger and finally succeeds, with the help of his young aide, Lance, in recruiting Orion and Aurora to do battle on behalf of Earth against the hated Dracons." Orion, who hates war, must sally forth in Grandizer to constantly fight back the Dracon saucer fighters and giant robot monsters that attempt to set up a Dracon beachhead on Earth.

*Grandizer* was the creation of cartoonist Go Nagai, who invented the giant robot superhero concept with *Mazinger Z* in 1972. Another Nagai program that is incorporated in *Force Five* is the *Starvengers*. The original Japanese title of this was *Getta Robot-G* ("getta" is based on the Japanese word for "combine;" a literal English translation might be "Combino-Robot"), and it consisted of 44 episodes which ran from May 15, 1975 to March 25, 1976.

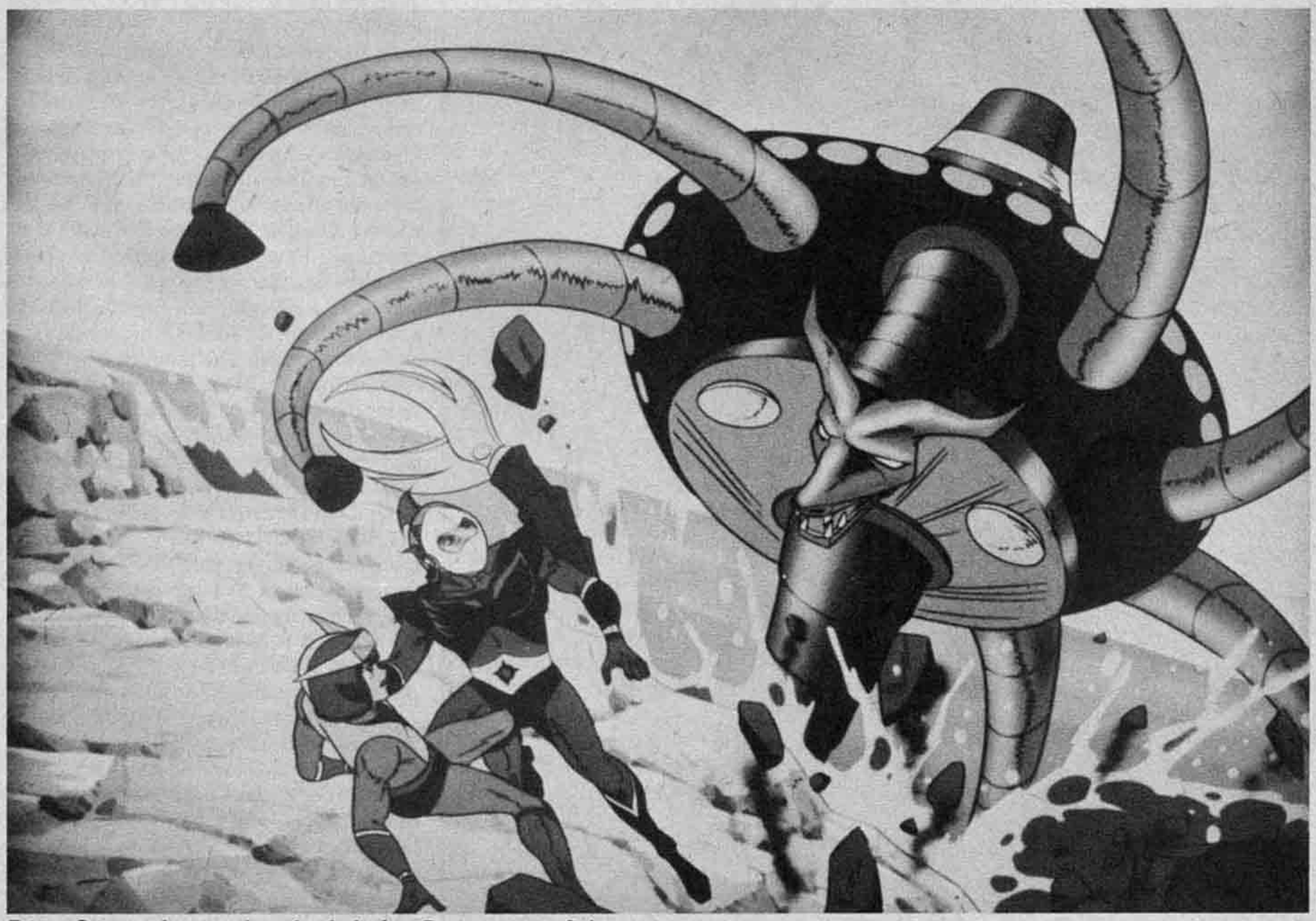
## Interlocking Robots

In *Starvengers*, the evil space invaders—the Pandemonium Empire, whose soldiers look like Nazi troops with devils' horns—have succeeded in establishing a hidden base on Earth. In each episode they send out a new giant robot monster to destroy a major city or the Copernicus Aeroscience Laboratories, the center of the resistance against them. Dr. Copernicus has invented a Star Energizer power system that has enabled him to build three rocket fighters that can lock together in flight to create a heroic giant robot. Depending upon which formation the fighters combine in, the resulting robot is the red Star Arrow (called Dragon in the original Japanese and Dragoon in Mattel's toys) for air battles, blue Star Raider for land battles and yellow Star Poseidon for underwater action. The *Starvengers* series is a dramatic one which emphasizes the human interplay of the characters: the loyalty between the Starvengers' three pilots, Hummer, Palladin and Foul Tip; their relationship with Dr. Copernicus and his daughter Ceres; and the battle of wits between Dr. Copernicus and the Pandemonium Empire's high command, led by Captain Furor.

*Gaiking* (originally *Dino Mech Gaiking*, consisting of 44 episodes which ran from April 1, 1976 to January 27, 1977) is similar to *Starvengers* but played more for humor. The invading aliens are the Dark Horror Troops, who pop up on Earth through a black hole in the Bermuda Triangle area of the Atlantic. Their robot monsters are more improbable and their commanders are hammier, such as one who appears as a Draculoid parody of Peter Lorre. The six heroes (including a Cute Little Kid who wants his own robot fighter, too) operate the Space Dragon, a multi-part machine that can rearrange itself into several giant mechanical figures. One looks like a metal bird, for air battles; one looks like a metal fish, for sea battles; and so forth. The most powerful formation is Gaiking, the giant human robot. Most of *Gaiking*'s episodes involve Dark Horror schemes and Space Dragon countermoves that go on until the heroes turn into Gaiking and clobber the monster of the week.

More originality is shown in *Danguard Ace*, which was in Japan the most popular of these five programs (*Planet Robot Danguard Ace*, 56 episodes, March 6, 1977 to March 26, 1978). The plot here is not to defend Earth, because Earth is irrevocably doomed. Scientists learn that Earth's energy field is degenerating and that our planet will explode within a generation. At the same time, astronomers discover an Eden-like planet, Promete, in another solar system. A worldwide project is launched to construct a space fleet, guarded by a giant robot escort, Danguard Ace, to evacuate the population of Earth to Promete. However, Promete has also been discovered by an evil space empire, Planestor, which sends its agents to sabotage the Danguard Ace Project. In the first part of this series, the attacks are against the construction project, to keep the humans from ever leaving Earth; in the latter part, during the flight to Promete, they are space battles between Planestor's rocket fleets and defenders from Earth's super spacecraft-carrier which accompanies Danguard Ace.

A major sub-plot is that Danguard Ace's young chief pilot, Winstar, is trying to redeem his family's honor after his father, one of the project's early leaders, became a traitor to



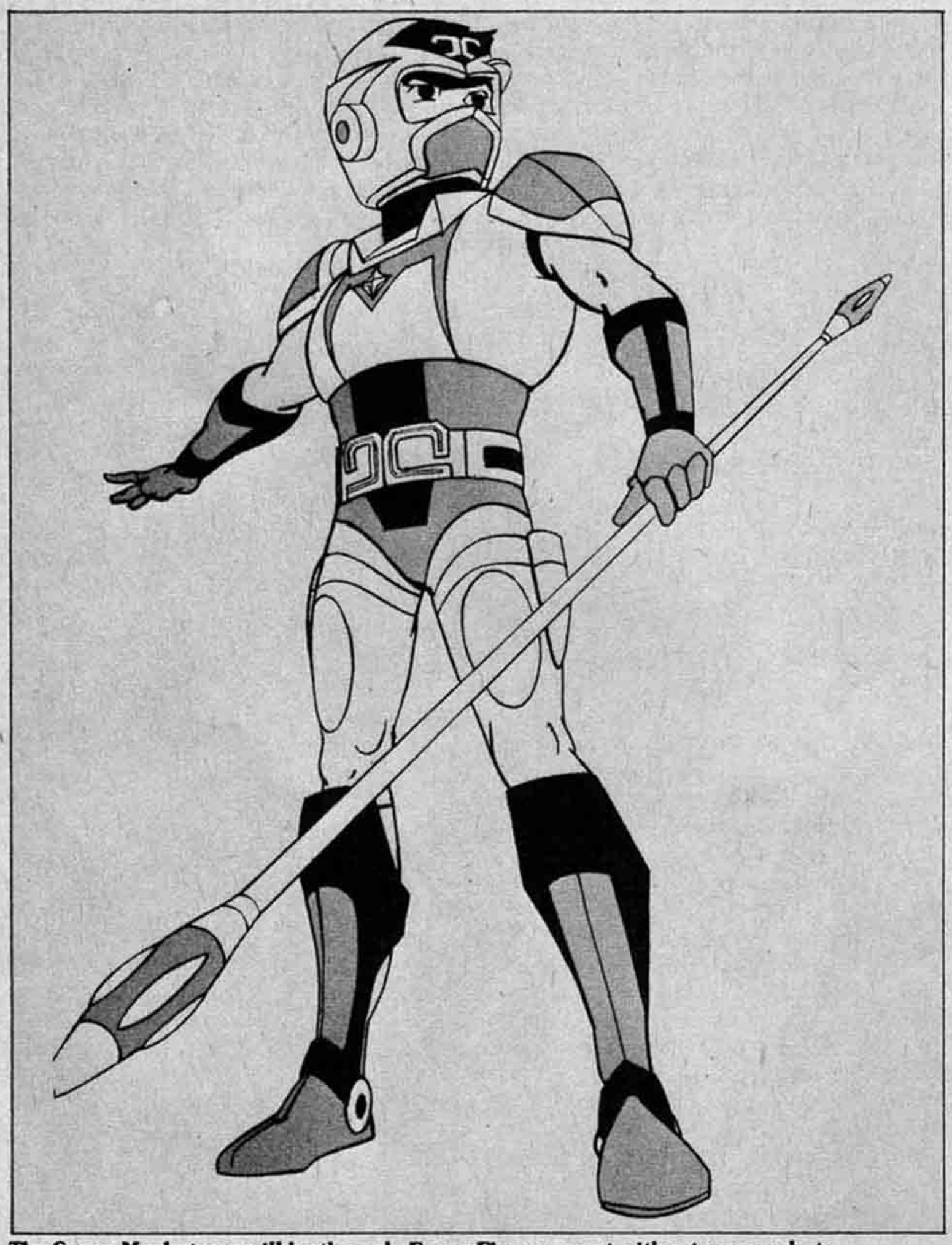
**Prince Orion under siege by a death-dealing Dracon saucer fighter.**

Planestor. In fact, Winstar Senior had been kidnapped by Planestor. Although he eventually escaped and returned to Earth, he had no way to prove his innocence so he rejoined the project incognito. During the series he clears his name, and father and son become a fighting team in the deep-space episodes. *Danguard Ace* was designed by Leiji Matsumoto, the fantastically popular cartoonist whose other Japanese credits include *Space Cruiser Yamato* (*Star Blazers* in America), *Galaxy Express 999* and *Space Pirate Captain Harlock*.

## Mutant Invaders

The fifth *Force Five* offering, also by Leiji Matsumoto, is the most off-beat of all. It's titled *The Space Musketeers* (Japanese title: *Starzinger*, 73 episodes, April 2, 1978 to August 26, 1979) and takes place in the distant future, when mankind has peacefully settled the entire galaxy. Suddenly a wave of horrendous mutations begins spreading from the center of the galaxy. Animals and even plants develop malevolent intelligence; people become cruel demons. An army of space monsters leaps ahead of the mutation wave to savagely attack uninfected planets and destroy mankind. In desperation, the galactic government sends a young princess, because of her unique telepathic powers, on a mission to the center of the galaxy to learn what is causing the mutations and to stop it. To protect her from the monsters as she journeys through their territory, she is assigned three powerful but irresponsible interstellar warriors as guardians. The three soon fall in love with the princess and good-naturedly compete for her favor. She plays on this to try to improve their personalities. All three are cheerfully ready to fight and kill any monsters they encounter, but since it's hoped the monsters will revert to their former peaceful states after the mutation wave is stopped, the princess tries to persuade her guardians to avoid trouble rather than to look for it.

This may sound like a cross between *The Three Musketeers* and *Battlestar Galactica*, but in fact, the Japanese cartoon is a space-opera parody of a classic Oriental fantasy epic, *The Monkey King*. American fantasy fans may be familiar with an earlier cartoon version of this tale, the 1960 feature film *Alakazam the Great*. There a friendly monkey genie, a pig genie and a sand-demon genie escorted by a Buddhist priest ("Prince Amat") from China past evil demons to India. Here, a friendly monkeylike alien, a piglike alien and a burrowing alien escort a beautiful princess through hordes of space monsters to the center of the galaxy. The monkey hero of the old Oriental legend is named Son Goku; in the Japanese version of *The Space Musketeers* he was named John Kugo. But, since *The Monkey King* is almost unknown in western culture, *Force Five*'s producers felt it would be wiser to change the references to *The Three Musketeers* instead. John Kugo is now Jesse Dart (as in D'Artagnan), the chubby comedy-relief sidekick is Porkos, and the slender, trident-wielding teammate is Aramos. American audiences will not receive the same in-group references that the Japanese did, but there will be plenty just as good.



**The Space Musketeers will be the only *Force Five* segment without super-robots.**

That's *Force Five*—but that's not all! We've been talking about only 130 episodes out of nearly 300. Jim Terry and Michael Haller do not intend for the remaining 160-plus episodes to go to waste. They are taking some of the episodes that contain too much conflict for childrens' programs and are editing them into feature-length TV movies designed for prime-time viewing. This isn't a totally new idea; it's been done with *Star Blazers*. But the *Star Blazers* features were just condensations of episodes already shown in the regular TV serial. The *Force Five* features will contain all-original adventures, so fans of the daily program will have something special to look forward to.

As this report is being written, *Force Five* is in intensive production. For the past year it has been in the planning stages. First came the development of the concept, the purchasing of English-language rights to the right five cartoon series from Toei Animation, the showing of presentation samples to syndicated TV buyers and the selling of *Force Five* to a major U.S. distributor, King World Productions. Then came the selection of the best 130 episodes and the preparation of English-language scripts for them. On June 6, the voice-dubbing and editing began. The production schedule calls for the completion of 15 half-hour episodes every two weeks, so that 90 of the 130 episodes will be finished by the September starting date with the rest soon to follow.

A lot of work is being put into *Force Five*. It is being designed to conform to American TV standards for children, yet to appeal to the more mature fans of adult TV-SF drama. But the crucial factor that will determine *Force Five*'s audience appeal is out of the producer's control. This is its time-slot; when it will be broadcast. Will it be in the early evening when *Star Trek* is customarily shown so it can be discovered by those viewers? Will it be in prime-time to be watched by those who enjoyed *Battlestar Galactica*? Or will it be shown in the early afternoon or at dawn, the traditional kiddie-cartoon hours, where its potential fans will never know about it? Check your local TV guides in September to find out. And maybe call your TV station and talk common sense to them if they've made the wrong choice.

# Pal

(continued from page 50)

we shot some scenes with Yvette which were rather . . . candid, as it was her first film. These scenes were supposed to be at the end of the film. When the film was completed, we found that she had learned so much about film acting during the course of the shooting that she was giving an entirely different performance! So, of course, we had to reshoot those scenes."

Pal's 1961 film, *Atlantis, the Lost Continent*, is another example of a good Pal project gone wrong because of a nearly non-existent budget. A much more pleasant experience for all concerned was *The Wonderful World of the Brothers Grimm*, the first narrative film to be made in the super-widescreen Cinerama process. In a framework that told a single chapter in the life of the Brothers Grimm, three of their stories were adapted: *The Dancing Princess*, *The Singing Bone* and *The Cobbler and the Elves*. The film was also the first and only use of stop-motion animation in Cinerama, featuring work by Jim Danforth (though his work on an animated dragon went uncredited because of union agreements) and David Pal, carrying on his father's Puppetooning traditions. The three-panel screen made the animation tasks a triply-painstaking experience, since 72 frames had to be shot for each second of film-time, instead of the usual 24.

## Fantasy Masterpiece

Though *The 7 Faces of Dr. Lao* is a fantasy masterpiece in just about any film fan's book, it was Pal's least successful feature in terms of the movie box office.

By this time, Gene Warren, Wah Chang, Tim Barr and Jim Danforth, who had worked together on various Pal productions, had organized an effects factory of their own called Projects Unlimited. Most often cited for their work on the *Outer Limits* TV series, their collaborative efforts for *Dr. Lao* are even more remarkable, particularly Wah Chang's makeups for Tony Randall, who played Lao and a veritable circus of characters, and Jim Danforth's animation of a talking reptile and a tadpole-sized sea monster that grows to gargantuan proportions in a matter of seconds.

Though Randall gives a *tour-de-force* performance in the title role, he was not Pal's first choice for the part. "I wanted Peter Sellers," Pal recalled, "but MGM had Tony Randall under contract which made Seller's price tag of $50,000 more than what we'd have to pay for Randall. The studio was adamant, and I lost that round."

But *Dr. Lao*, despite the high quality of its story and effects, did not receive the promotion or distribution that would have made it the hit that it deserved to be. "All of my pictures have made a profit at the box office," said Pal, "some obviously more than others, except for *The 7 Faces of Dr. Lao*. But even that came so close that the sale to television put the picture over into the profit column."

Of all his pictures, Pal spoke with the most fondness of *The Time Machine* and *Dr. Lao*. "Practically any film makes some sort of statement—any *good* film, that is. *The Time Machine* had a lot to say, but I don't think people realized it; you don't hit them with a club. It had a lot to say about a man who was born in the wrong century and wasn't happy about it; he was a man who hated war and desired to know if the future would bring an end to it. And *The 7 Faces of Dr. Lao* had something to say: Dr. Lao came to town, and his presence changed every person in that town. Yes, good films *do* have something to say, and I believe that SF and fantasy films have, on the average, more to say to an audience than any other type of fiction."

Despite the fact that Pal's pictures had the habit of becoming classics, and that every one of them turned a profit for the studios involved, Pal had great problems in finding backers for the many projects he initiated after *Dr. Lao*. Though two low-budget fantasy films did make it to the screen—*The Power* (George Hamilton in a much-neglected precursor of the *Carrie*-style psychic thriller, released in 1968) and *Doc Savage: The Man of Bronze* (a miniscule budget sent this one, which could have been brilliant, down the "camp" trail)—Pal's filmed projects were far outnumbered by those that never made it before the cameras.

## Failed Projects

It was Pal who first got the idea of adapting William F. Nolan's *Logan's Run* to film, but he was unable to get the necessary studio backing. Scripts were already prepared for sequels to *When Worlds Collide* and *The Time Machine*, but Pal had yet to find a studio that would share his enthusiasm for either. Philip Wylie's *The Disappearance*, a science-fiction satire concerning men in a world without women, and women in a world without men, was scripted and had been completely storyboarded, but lay on Pal's shelf waiting for investors. Pal was also trying to get a film version of Washington Irving's *Rip Van Winkle* off the ground, as well as adaptations of Olaf Stapledon's novel *Odd John*, Gustav Meyerink's chilling *The Golem* and Lord Dunsany's tale of robots on the rise, *The Last Revolution*.

Pal's final project, *The Voyage of the Berg*, had received tentative financing, and a script had been completed by Robert Bloch. Now it seems unlikely that the film will ever be completed.

But the loss of these films is nothing compared to the loss of the man himself. Some small part of the warmth felt for Pal by the science-fiction and film communities is expressed in Forrest Ackerman's eulogy, delivered at the Holy Cross Cemetery on April 6, which closed with these words:

"In the history of fantasy films, one character who made an indelible impression was Frederic March in *Death Takes a Holiday*, wherein he portrayed Death charismatically personified as Prince Sirki. Prince Sirki has since taken innumerable celebrities from us, but afficionados of fantasy films feel that the Prince welcomes his permanent guests as homecoming friends. Approximately once a week George and I would talk on the phone, and inevitably his parting words would be, 'Well, take good care. I entreat Prince Sirki now, that kindly guardian of our souls, to welcome a prince among men.

"Please take good care of George.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B/W—Starring Frankie Thomas as Tom, this series became gigantically popular in early 50s, playing on four major TV networks, with a radio version, a comic strip and numerous merchandising tie-ins. Based on Robert Heinlein's book **Space Cadet**, the series had rocket expert Willy Ley as tech advisor. Includes: "Ace of the Space Lanes" & "The Martian Revolt," plus premiere 15-minute episode, "At Space Academy." (Commercials & Trailers)

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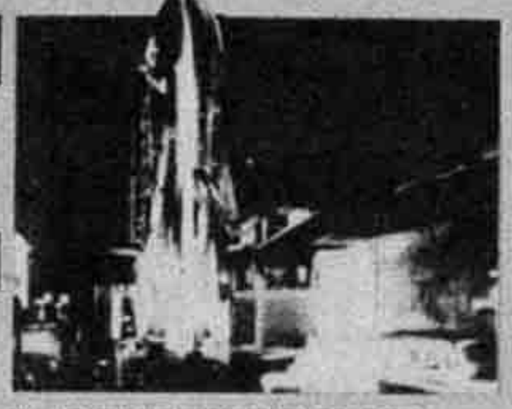

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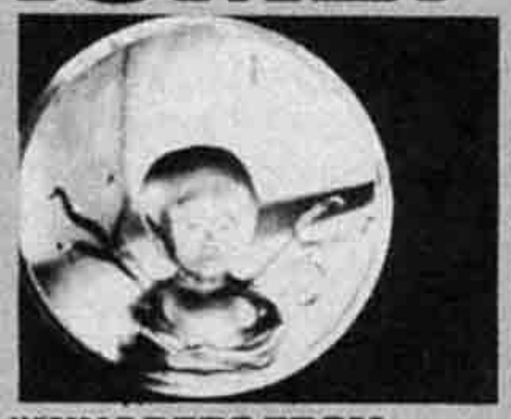
**"KRONOS"**

B/W—Starring: Jeff Morrow, Barbara Lawrence, John Emery, Morris Ankrum. A flying saucer crashes into the ocean, and a giant robot, capable of draining all Earth's energy, emerges. Atomic bombs are useless as it approaches L.A.



**"INVADERS FROM MARS"**

Color—Starring: Arthur Franz, Helena Carter, Jimmy Hunt, Morris Ankrum. Young boy is unable to convince townspeople he has seen flying saucer land in backyard. One by one, his parents and others are "taken over" by invading aliens. Classic cult movie directed by William Cameron Menzies.

**"TALES OF TOMORROW"** Vol. 1 (3 episodes)

B/W—This classic SF anthology series was produced live from 1951 to '53 by George Foley with top-name writers and actors. Includes: "Frankenstein," starring Lon Chaney Jr.—"Read to Me Herr Doktor," a robot tale starring Mercedes McCambridge—"Tomb of King Tarus," a 4,000-year-old mummy, starring Walter Abel. (Includes commercials & trailers.)

**"FLIGHT TO MARS"**

Color—Starring: Cameron Mitchell, Marguerite Chapman, Arthur Franz. An expedition crashlands on the red planet and discovers an advanced underground civilization. Beautiful special effects, matte work! Produced by Walter Mirisch.

**"THE FLYING SAUCER"**

B/W—Starring: Mikel Conrad, Pat Garrison, Hanz Von Teuffen, Virginia Hewett. A huge saucer, hidden under a glacier, is the subject of search by U.S. and Russian scientists. This was the first film dealing with flying saucers and was reviewed by FBI before they allowed its release.

**"THE CRAWLING EYE"**

B/W—Starring: Forrest Tucker, Janet Monroe, Jennifer Jayne. A chilling SF terror tale of a shimmering alpine fog that contains deadly creatures from another planet. Victims are found decapitated; tremendous tension! Released in England as "The Trollenberg Terror," with music by Stanley Black.

**"HIDEOUS SUN DEMON"**

B/W—Starring: Robert Clarke and Nan Petersen. A scientist at an atomic lab is accidentally exposed to radiation which turns him into a grotesque killer reptile when sunlight hits him. A real gem of "camp" horror!

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B/W—Starring: Patricia Neal, Helmet Dantine, Derek Bond. A benevolent (but frightening) being from space lands to warn Earth and pave the way for arrival of "mother ship." Never released theatrically in U.S., this is essentially "The Day the Earth Stood Still" redressed. Historical! Fascinating!

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by Howard Cruse

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I CAN'T **HELP** IT!

MY **SPIDERS** KEEP TRYING TO **GET AWAY!**

HERE WE GO AGAIN...

THAT'S WHAT BUGS **DO**, DEAR, WHEN THEY KNOW THEY'RE ABOUT TO BE **EATEN ALIVE!**

**LOOK OUT!** THERE GOES ONE PAST THE **MUSTARD POT!**

**GRAB HIM!**

**WATCH THE CANDELABRA!!**

**WHUMP!**

COUNT, I WISH THAT YOU'D **SPEAK** TO YOUR NEPHEW ABOUT HIS **TABLE MANNERS!**

ER...UH... WELL, HE'S ONLY A **KID,** SIS...

KID OR NOT, IT'S **NEVER** TOO EARLY TO LEARN **PROPER ETIQUETTE!**

HEY... THAT'S MORE **LIKE** IT!

**C'MERE, KITTY!**

ULP!

**YEEK!**

**MUNCH! MUNCH! MUNCH!**

**PTOOEY!**

SIGH!

?

NOW THAT'S **JUST** THE KIND OF THING I'M **TALKING** ABOUT...

...IS IT **ASKING TOO MUCH** FOR HIM TO SPIT THE CAT **DISCREETLY** INTO A **NAPKIN** AFTER HE'S FINISHED **CHEWING** THE **FLEAS?**

**BURP!**

I THOUGHT **CANDLELIGHT DINNERS** WERE SUPPOSED TO BE **SERENE!**

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# MONSTER INVASION

***Up-to-the-minute warnings of what's coming your way!***

## MOVIES

**CLASH OF THE TITANS:** As you've undoubtedly heard by now, a monster-filled fantasy film with some outstanding Ray Harryhausen special visual effects is in the works. The story, scripted by Beverly Cross, is the ancient Greek legend of Perseus (Harry Hamlin) and his adventures in rescuing the beautiful Andromeda (Judy Bowker) from being sacrificed to the invincible Kraken sea monster. The live-action portion of the film is completed, with Burgess Meredith as Perseus' friend and mentor, and an all-star cast of Greek gods and goddesses including Laurence Olivier as Zeus, king of the gods; Claire Bloom as Hera, his long-suffering and jealous wife; Ursula Andress as Aphrodite, goddess of love and Maggie Smith as the sea goddess Thetis.

*Clash* is currently in the hands of Ray Harryhausen for the completion of a fabulous collection of monsters and other creatures of myth. It will take a year to perfect the unusual special effects work, including the partly Dynamation, partly live-action satyr-like creature Calibos (Neil McCarthy), whose once-handsome human body has been changed to bestial face, clawed hands, reptilian tail and one cloven hoof. Similar challenges have to be met in creating Bubo, the little metal owl that is one of the film's features. In fact, Bubo, a charming if erratic mechanical character, is presented to Perseus by the goddess Athene (Susan Fleetwood). Bubo is a radio-operated mechanism which will also have to be partially animated by Harryhausen for a more realistic appearance. Along with a magical helmet, sword and shield given to Perseus by the goddesses, Bubo is supposed to aid the hero in his quest to save Andromeda from the horrendous Kraken. Perseus will meet such creatures as the winged horse Pegasus, the skeletal boatman Charon, the blind Stygian witches, a giant vulture, huge vicious scorpions, a two-headed wolf, an unusual Harryhausen interpretation of the snake-haired Medusa and the fearsome multi-armed Kraken sea monster. *Clash* is being produced by Charles H. Schneer and Harryhausen, directed by Desmond Davis, with a release date set for June 1981. Bjo Trimble, well-known fan and writer, is the Science-Fiction Public Relations Liaison and Consultant for the film. She may be contacted at 10202 W. Washington Blvd, Culver City, CA 90280, for information on convention displays. A limited number of press kits are now available for SF and fantasy fan publications. Kit requests should be directed to Trimble, and must be accompanied by a recent copy of the publication.

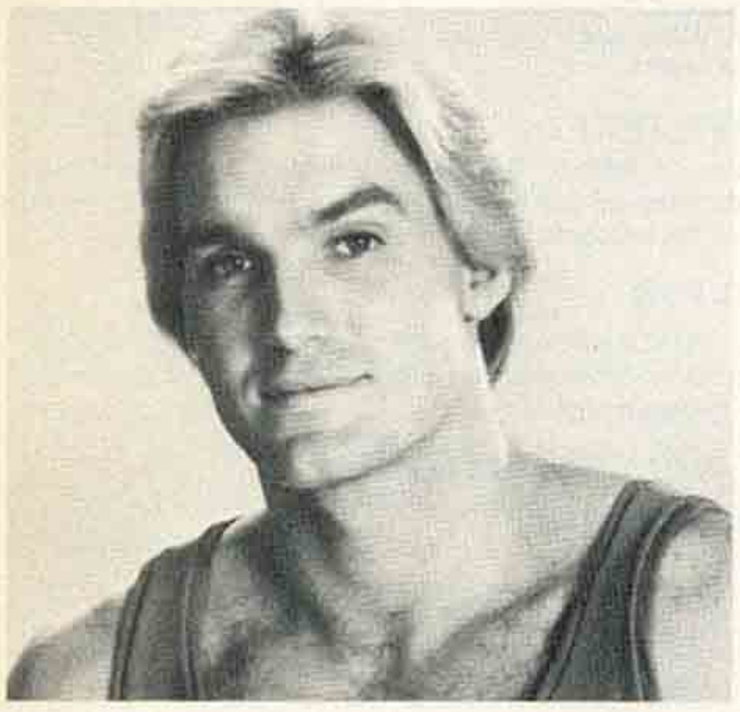
**Harryhausen and assistant at work on animation models for *Clash*.**

**Harryhausen's original sketch for the model of Medusa, seen above.**

**PIRANHA II:** That's the first of several recently announced projects from producer Martin B. Cohen to go before the cameras. As of this writing, plans are to begin shooting before you read this, if United Artists agrees on the project (New World Pictures will distribute the film here, but UA will be providing a share of the production budget in exchange for foreign distribution rights). At the same time, Cohen announced similar plans for a sequel to *Humanoids of the Deep*, which he hopes will again star Ann Turkel. While each of these will be budgeted at approximately $1.5 million, Cohen has greater plans for another project, tentatively titled *Sherlock Holmes vs. Dracula*, to start production in 1981. The screen epic portraying the ultimate battle between the world's greatest detective and the Prince of the Undead has a tentative budget of $5 million.

**THE BEASTMASTER:** On his return from the Cannes Film Festival, Don (*Phantasm*) Coscarelli told FANGORIA that various foreign distributors had shown sufficient interest in his new project to set the production wheels rolling. *The Beastmaster* will concern the exploits of a barbarian hero capable of telepathic communion with the beasts of his age. "I'm not sure yet whether it occurs in prehistoric times or in the distant future," says Coscarelli, "it could be either." Coscarelli has a number of ingenious effects in mind for the new film: "There's a number of interesting challenges in the script, which I co-wrote with Paul Pepperman, but we won't know until we get to the actual shooting that we can actually *do* all of them." As you read this, Coscarelli is most likely in Mexico, scouting locations. Production should start sometime this year.

**FLASH GORDON:** *Flash or Trash?* That's the question on the lips of everyone concerned about the fate of Alex Raymond's comic strip soap opera now that its cinematic fate is in the hands of Dino De Laurentiis. The screenplay is by Lorenzo Semple Jr., whose best-known work to date is the De Laurentiis *King Kong* screenplay, preceded by the *Batman* TV scripts. As for effects, we've heard from one source that they are said to be excellent—and from another that outmoded effects techniques are being used, with shoddy results that perfectly complement the "low-camp" approach of the screenplay. And Sam Jones, the actor who plays Flash and was "discovered" when he appeared on TV's *The Dating Game*, is said to be demanding more money before working further on the picture (at this writing, he is only needed to redub some of his poorly delivered lines in the otherwise-completed picture). We're not anxious to spread bad press about any picture here at FANGORIA, but De Laurentiis seems anxious to become the Hollywood Czar of science fiction—he's already bought into *Dune* and *Conan*, and has recently been waving stacks of money under Ilya Salkind's nose in an attempt to buy into *Superman III*. If anyone brings the current boom period for fantasy film to a premature end, it will be shortsighted producers who underestimate the public taste. Whether good or bad, *Flash Gordon* just might be a portent of Things to Come.



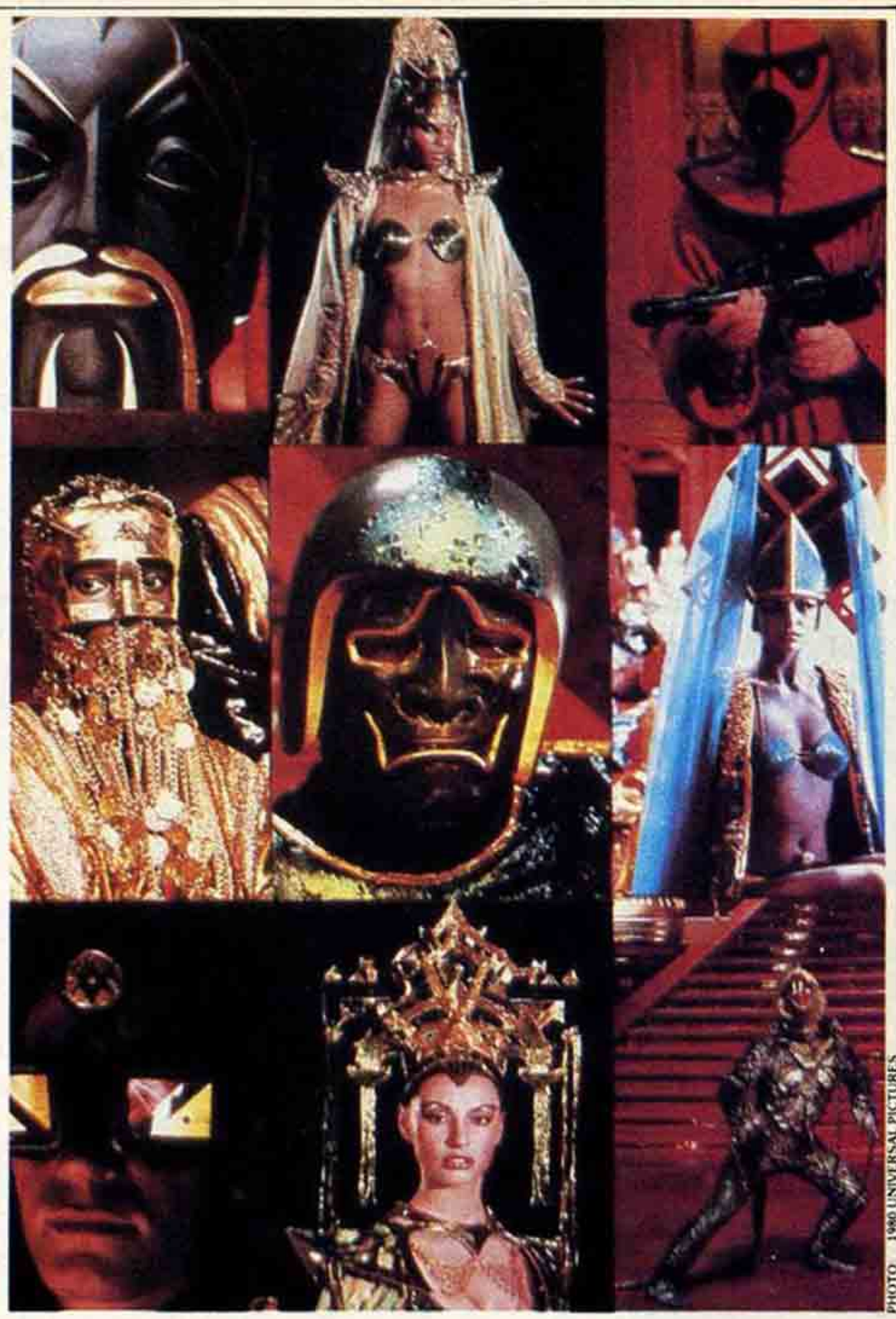


PHOTO 1980 UNIVERSAL PICTURES

**Left: Sam Jones as *Flash*. Right: various supporting characters and creatures from the forthcoming De Laurentiis attempt.**

**HAMMER NEWS:** Richard Klemenson reports that the first Hammer International Film Convention held in London was a huge success—a well-attended affair marked by hours and hours of film screenings and numerous illustrious guests, including Ingrid Pitt, Michael Ripper, Ralph Bates, Roy Ashton, Dave Prowse and Anthony Hinds (who came dressed as John Elder). Klemenson further reports that, along with the new wave of interest in horror, Hammer Films is undergoing a total revitalization under its new owners, Brian Lawrence and Roy Skeggs. Plans so far announced include a big-budget horror film, so far untitled, a lavish new *Dracula* film and two television series. Almost all the world rights for the first series, *Robin Hood*, have been sold. The second series, only recently announced, is *The House of Hammer*—13 one-hour terror dramas to be broadcast Saturday nights on British television. Scripts have already been written by Jeremy Burnham, Gerald Savory and John Elder.

More news on all of the above—as well as in-depth coverage of past horror classics—can be had by subscribing to *The Hammer Journal*, Klemenson's officially endorsed Hammer newsletter. The subscription price is admittedly high ($12 for four issues), but Klemenson's previous fanzine, *Little Shop of Horrors*, always proved to be well worth the money.

For information on *The Hammer Journal*, write to Richard Klemenson, 707 Greenbriar Road, Waterloo, IO 50703; include a self-addressed, stamped envelope.

Information on the next Hammer Film convention can be obtained by writing to Colin Cowie, Hammer International Con 2, 288 Lunsford Lane, Larkfield, Maidstone, Kent, England. Inclusion of international reply coupon (get it at the post office) will speed the response.

**THE MONSTER CLUB:** As mentioned here last issue, the eight-year absence of Vincent Price from the horror screen has at last come to an end with *The Monster Club*. John Carradine will appear as R. Chetwynd Hayes, the author whose three terror tales serve as the basis of the film, and Price plays a vampire who expresses an interest in Hayes' storytelling abilities. Producer Milton Subotsky began development on the $2-million film when United Artists withdrew its backing from *Thongor and the Valley of the Demons*, a sword-and-sorcery tale based on Lin Carter's Conan-styled barbarian epics, which would have cost an estimated $8-10

*(continued on page 63)*

**LATE NEWS: Just at press time, we've learned that and Dennis Skotak, FX men for *Battle Beyond the Stars* (right) will be handling FX for Carpenter's SF film, *Escape from New York*. Also: Prosthetic master Dick Smith has been called in to add some very special SPFX to David Cronenberg's *Scanners!***

PHOTO 1980 NEW WORLD PICTURES

# A SPECTACULAR ART PORTFOLIO

STARLOG's 1980 Space Art Calendar was such a resounding sucess that we're back with 12 new dazzling space art pieces for our 1981 calendar. These full-color, original paintings were executed specially for STARLOG by 12 of the leaders in the space art field: David Egge, Ron Miller, Ludek Pesek and others. Each month you'll travel to a new part of the universe to discover visions of untold beauty. At the same time, your Space Art Calendar will keep you abreast of astronomical events and other vital dates and information. This collector's item is an incredible bargain.

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### DESCRIPTIVE TEXT
STARLOG's Space Art Advisor, Ron Miller (author of SPACE ART), has contributed a brief biographical sketch of each artist in addition to the artist's own description of the astronomical scene depicted.

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# "THE FACE-HUGGER"

## Limited Number Available

**STARLOG MAGAZINE offers "The Face Hugger," from the world-famous mask maker, Don Post Studios. First seen in the 20th Century-Fox film, *ALIEN*, the mask is an exact copy of the actual prop used in the shocking movie. Completely detailed and convincingly lifelike, the mask is displayed in a decorative, transparent display case. Each "Face-Hugger" is numbered and registered in your name. Since each mask is custom-made, the offer is for a limited time. A must for any collector.**

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(continued from page 61)

million to complete.

With *The Monster Club* already completed on a five-week schedule (it could be released any time now), Subotsky has turned his attention to three other pet projects—a possible Modesty Blaise television series, a *Night Gallery*-styled TV anthology and possibly a third *Dr. Who* film. Subotsky is now negotiating with the BBC and with Tom Baker on the latter.

Though Subotsky made no announcement concerning the script, it is known that Baker has been seeking backing for his own screenplay, *Dr. Who and the Scratchman*, and has Price in mind for the villain's role.

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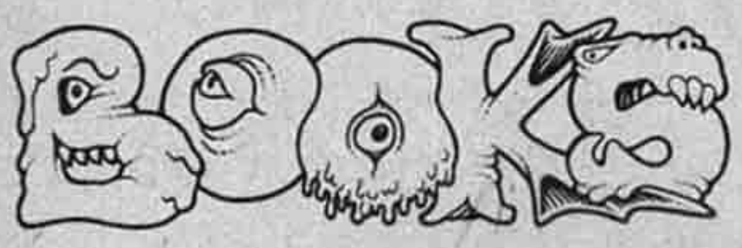

**The Dead Zone**
by Stephen King
Signet Paperback, $3.50

**Firestarter**
by Stephen King
Viking Press, $12.95

With the sole exception of *'Salem's Lot*, all of Stephen King's published novels concern people who are gifted and cursed by some kind of "wild talent"—*Carrie's* telekinesis, Danny Torrance's clairvoyant sensitivity to *The Shining*'s hidden spirits, or the prescient dreams of virtually all the characters in *The Stand*. But it is in King's starting point that the similarity begins and ends. If King were a lazier or less talented writer, his technique for writing a best-seller would be down to a formula by now, like John Saul's annual epics of child torture. Instead, each of King's subsequent books displays a greater involvement with his characters, their emotions and their conflicts with the "normal" world. His post-Armageddon novel *The Stand* is probably his most ambitious in these respects. But his most recent novels, *The Dead Zone* (recently reprinted in paperback) and *Firestarter* (for release at the end of September), show King in far greater control of every aspect of his dark fantasies.

*The Dead Zone* concerns John Smith, whose sporadic gift of precognition stems from a head injury he received in his childhood (much like the real-life psychic Peter Hurkos). Smith subsequently has another accident which leaves him in a coma, on the brink of death for four and a half years. Upon his unexpected recovery, he finds that the world hasn't changed much (after all, Nixon is still President), but his personal life has fallen apart. His mother, made desperate by her son's tragedy, has fallen into a reborn Christian madness, and the woman Smith loves has married another man. Making matters worse are his precognitive talents, which have been multiplied several times over by the accident. His mother, aware of his "miraculous" recovery and his extraordinary powers, is convinced that he is on "a mission from God."

Onto this scene comes Greg Stillson, a mortal man whose evil easily matches that of King's supernatural villains Barlow of *'Salem's Lot* or the Dark Man of *The Stand*. Through Stillson, Smith finds his mission.

*The Dead Zone* is King's "quietest" novel, yet among his most involving, perhaps because "John Smith" becomes the sort of everyman figure that his name implies, faced by questions of self-sacrifice and self-preservation that relate directly to questions of self and society that everyone faces.

*Firestarter* draws its initial inspiration from the well-publicized drug experiments conducted by the CIA and the American military in the 1960s. The experiments of the novel are conducted by a top-secret weapons development arm of the government known as the Shop, and the experiment involves a virulent psychoactive substance called Lot Six. Lot Six has the ability to waken dormant psychic powers in its users, but it also leaves most of them suicidal and insane. Ten years after the experiment, Andy McGee is the only surviving subject of the Lot Six tests. Andy has acquired a low-level power to "cloud men's minds" through instant telepathic hypnotism. The Shop would very much like to lock Andy in a room somewhere and study his powers, so Andy is on the run, along with his young daughter Charlie. At first unknown to the Shop, Charlie has her own powers, which are far stronger than her father's; a pyrokinetic, she is capable of starting fires at a distance with a mere thought.

*Firestarter* is the story of the Shop's relentless pursuit of the McGees and, while it's among his least frightening books, it has more gripping action than we've seen from King since *'Salem's Lot*.

As STARLOG editor Howard Zimmerman likes to point out, King often likes to foster reader identification through an abundance of references to pop culture—characters who have Bob Dylan's song lyrics running through their heads, or who are struck by a Big Mac attack one-third of the way through the narrative. While we've often found this annoying and an intrusion, it's quite pleasing to see how much better King has learned to incorporate these references, using them at some points to underline *Firestarter*'s broader themes. We don't have the space to examine how Ernest Schoendsack's film *Dr. Cyclops*, Jerome Bixby's short story "It's a *Good* Life" or A.E. Van Vogt's novel *The Weapon Shops of Ishtar* relate to *Firestarter* but, by making reference to them, King gives real SF and fantasy fans a pleasant "sideshow" to this three-ring circus of a novel.


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The Fangoria Times

# "U.L.O." SIGHTED!

## *Could Be Notorious "Monster of Mirth"*

NEW YORK (FANG)—A strange vampiric figure was seen lurking in the vicinity of 475 Park Avenue South early today, according to several employees of a local publishing company.

"I couldn't believe my eyes," said noted publisher Kerry O'Quinn. "Not only did he have two pointy, blood-encrusted fangs, but he also had the lengthy, prominent proboscis characteristic of just one man—the nefarious Count Fangor—otherwise known as the 'Monster of Mirth'! And he was wearing a Full Color T-Shirt commemorating the new terror film *Zombie*!" O'Quinn was not alone in his assessment of the identity of the U.L.O. (Unidentified Lurking Object). Supporting his claims were statements made by his fellow publisher Norman Jacobs, world-renowned cartoonist Howard Cruse, charming boy-editor Bob Martin and his trusted sidekick Bob Woods.

A citywide panic was avoided by the subsequent statement of Dr. Alpo Highneck of the Center for U.L.O. Studies. "This is all a crock," said Dr. Highneck. "These people are simply trying to get publicity for their new **COUNT FANGOR MASK** and **ZOMBIE T-SHIRT GIVEAWAY.** Everyone who fills out **FANGORIA READER POLL #2,** or a reasonable facsimile, will be eligible to win the *Very First Count Fangor Mask* to run off the production line of Quinn Studios' (no relative) maskworks. The Count Fangor Mask is a high-quality, full overhead latex mask, handpainted in colorful detail. The lucky winner will receive the first one ever produced, accompanied by an affidavit testifying to its authenticity. AND THAT'S NOT ALL! Fifty additional respondents will, through the courtesy of the Jerry Gross Organization, win a free *Zombie* T-shirt, celebrating the gut-wrenching movie of the same name. These are high-quality, U.S.-made T-shirts, coffin black in color, and bearing a FULL-COLOR representation of a rotting, disintegrating ZOMBIE—*almost* as gut-wrenching as the film itself! These shirts were produced as promotional items *only,* and will *never* be available for sale *anywhere*! Some very lucky people are going to win these items—and this so-called 'U.L.O.' is simply a ploy for these people, to get some publicity for their admittedly wonderful contest."

Count Fangor could not be reached for comment.

# *READER POLL #1 RESULTS*

## *Record Turnout at Poll; Carpenter, Kolchak Win!*

New York (FANG)—Though results are still coming in from outlying regions, the beleaguered staff of FANGORIA magazine have completed tabulating over 1,000 responses to their first reader poll. The principle results are as follows:

**1. Favorite Feature, Issue #5:** John Carpenter's *The Fog,* by a huge margin (thus, Carpenter's return this issue). Carpenter won 52% of your votes, far behind is *Saturn 3* with 21%, *Them!* (7%), *Village of the Damned* (5%) and on the set of Bert Gordon's *The Coming* (5%).

**2. Least Favorite, Issue #5:** Our *Faeries* Posterbook wins the clinker award here, with a 32% vote. We send a great big THANKS to the appreciative fans who said that they disliked NOTHING (14%). Then came FantasticArt (11%), *Galactica*'s Cylons (10%) and *Jason of Star Command* (10%).

**3. Past Issues Read:** 55% had read all five issues. Four issues had been read by 9%, 22% had read three out of five, 7% had read two and 7% were brand new readers. For the next two questions we only counted the responses of folks who had read three or more issues.

**4. Favorite Features, Issues #1-#4:** These answers add up to over 100%, because each reader was asked to give three replies. *Kolchak the Night Stalker* was a favorite among 27% of our respondents. Our interview with Don Coscarelli on *Phantasm* was a close second, with 24%, just ahead of *Godzilla* (23%). On the set of *Salem's Lot* came in next (22%), then Tom Savini and *Dawn of the Dead* (20%), our first Stephen King interview (17%), David Cronenberg's *The Brood* (15%) and Caroline Munro (14%).

**5. Least Favorites, Issues #1-#4:** 20% found our coverage of *Arabian Adventure* somewhat lacking. Some of you indicated that we should stay away from "light fantasy," while others decried the piece as "mere filler." The Japanese Warrior Robots and poster found disfavor with 14%. Again, a big THANKS to the 10% of you who couldn't find anything you didn't like in any of these issues!

**6 through 12.** These questions totally defy statistical analysis—at least in the kind of space we have here. Hopefully, we can tackle these on our editorial page in the near future.

**13. Age:** Our youngest respondent was eight years old; our oldest was 56. The average reader age is 17.8 years.

**14. Collect or Throw Away:** Approximately 3% of our readers throw their copies away, or otherwise dispose of it.

**15. Sex:** 9% of the respondents were female.

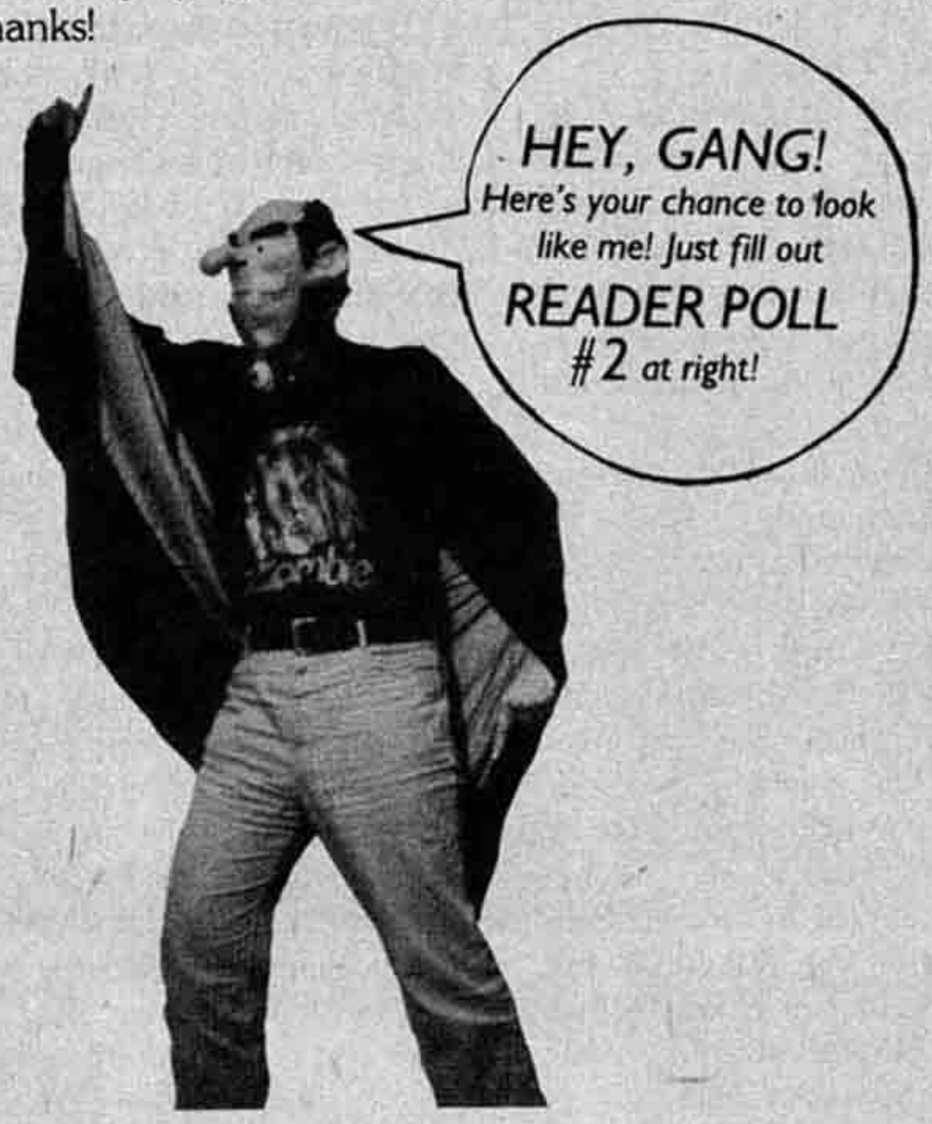
The long delay in tallying these polls has resulted in our decision to keep all future polls simple and brief. See the facing page for FANGORIA Reader Poll #2.

**Left: The mysterious "U.L.O." as photographed by magazine employee John Clayton—note wrinkled jeans and John Travolta pose. Right: Artist Howard Cruse's conception of the strange sighting.**

# READER POLL #2

Dear Fang Friends,

In making various adjustments since our last reader poll, we've learned one thing—that we can't expand our coverage in one area without downplaying something else. So, again, we're asking for your help; just check the appropriate box after each category. Thanks!




| | More! | Less! | Same! | Drop it! |
|---|---|---|---|---|
| 1. Animation Coverage | ☐ | ☐ | ☐ | ☐ |
| 2. Classic Film Coverage | ☐ | ☐ | ☐ | ☐ |
| 3. Fantasy Art | ☐ | ☐ | ☐ | ☐ |
| 4. Filmmaker Interviews | ☐ | ☐ | ☐ | ☐ |
| 5. Film Star Interviews | ☐ | ☐ | ☐ | ☐ |
| 6. "Monster Invasions" | ☐ | ☐ | ☐ | ☐ |
| Film and TV | ☐ | ☐ | ☐ | ☐ |
| Books | ☐ | ☐ | ☐ | ☐ |
| 7. Non-Horror Fantasy | ☐ | ☐ | ☐ | ☐ |
| 8. Postal Zone | ☐ | ☐ | ☐ | ☐ |
| 9. Reader Contests | ☐ | ☐ | ☐ | ☐ |

10. Which issues of FANGORIA have you read?
1 ☐ 2 ☐ 3 ☐ 4 ☐ 5 ☐ 6 ☐ 7 ☐

11. Hey, you guys! Definitely enroll me in the great **COUNT FANGOR MASK/ZOMBIE T-SHIRT GIVEAWAY.** If I happen to win and die of happiness, I understand that O'Quinn Studios has already warned me what a wonderful contest this is!

NAME _____

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Mail your completed Poll (or reasonable facsimile) to: FANGORIA READER POLL #2, O'Quinn Studios, 475 Park Ave. So., New York, New York 10016.

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## PUBLICATIONS

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# WANTED

By all serious Fangorians...
The Official
**COUNT FANGOR MASK**

Okay, put away the makeup kits—you'll never get it right. If you really want a face only the Bride of Frankenstein could love (on the night of a full moon), here it is. The illustrous puss of that denizen of the deep—Count Fangor—has finally been cast. Through some kind of black magic, the mold didn't break and we're able to offer this one-of-a-kind, high-quality, latex mask—to those with the guts enough to wear it. Created by the skilled folks at R. Quinn Studios in Arizona, this full-head, hand-painted mask is a pure shocker. Just imagine the reactions from friends, family and innocent passersby... "Eeeeekkkk!!! Where did you ever get that *gruesome* face!!!" It's a perfect likeness of the Count...right down to the most celebrated proboscis this side of Transylvania. Best of all...each mask comes with a personal guarantee from the Count himself *—that it'll scare the wits out of EVERYONE!!!* And imagine—all this gruesomeness for only $13.95, plus $1.25 postage.

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# Dracula

*(continued from page 13)*

machine like the Movieola and the same sequence on the big screen."

### Repeat Takes

Despite Fisher's sterling reputation as a cut-it-in-the-camera director, every filmmaker covers himself with repeat takes on occasion. "Master shots"—which usually cover the broader scope of a given sequence, and are intercut with closer shots—are always necessary. All that shooting amount to a great deal of film.

"Most feature films are not less than an hour and 15 minutes of screen time, and that's 90 feet a minute," says Lenny, "so you're in the region of a final edited footage of 7-8,000 feet of film. A film of this final length of cut footage has, depending on the director, a shooting ratio of five or six, perhaps as much as 10-to-one, depending on the director. So your unexposed stock to start with should be as much as 80,000 feet."

The film editor continues to work closely with the director, through the "first cut" to the looping stage. "Looping is doing over lines that are poorly produced or have bad sound. After looping, you start doing your final edit in liaison with your sound editor. You start talking sound effects—he goes and finds them, 'shoots' them and lays them in, ready for dubbing. Somewhere along the line the music composer is brought in; the editor, producer and director will sit in the theater, sometimes for days, discussing where the music will start and stop, what flavor and style of music is required. Once this has been decided, weeks later the composer comes in and we 'shoot' the music, which we then lay up for the final mixing session. The final mixing session is where you bring together all the music elements [dialogue, loops, sound effects and music] and balance it on a sound recording system."

At this stage—with the final positive put together and the sound track in its final form—the proper negatives are pulled from file and cut together to make the master negative. This master is used to create all the release prints for worldwide distribution.

In the crucial post-production stage, the film editor is every bit as important as the director—especially in the field of horror film, well-known to be utterly dependent on timing for its shock effects, as Lenny illustrates with his favorite *Dracula* story.

"At Bray Studios, the theater was a little room tucked up in the back end of the building, far away from the studio where they were shooting *Dracula*—very quiet," Lenny recalls. "On this occasion I was running a reel of *Dracula* by myself in this theater, just checking it before I showed it to Terry Fisher. It was the sequence where Lucy was in the bed, knew Dracula was coming, and though she didn't want him, she did. Now, to get into this theater there was a little curtained alcove at the back, behind the seats. I was sitting about halfway down. I was miles away into the film, when suddenly a voice came over my shoulder saying, 'That looks good!' I turned around and jumped a mile into the air because there was Lee's face in Dracula makeup, looking through these blasted drapes! I screamed at him, 'For Christ's sake, come in'—he'd frightened the life out of me! He was most apologetic, and came and sat down beside me—or perhaps two steps away from me—you don't want to get *too* close to Dracula! As that scene continues, Dracula comes into the room and proceeds to lean over to bite Lucy in the neck, now the cross-cutting again, going back to timing. At the moment that the fangs are about to pierce the skin, I cut to this screeching owl, and this time *Lee* jumped into the air—I frightened Dracula!"

# THINGS
## to Come

All aboard! *The Terror Train* is setting off on a cross-country run this Halloween! And, speaking of Halloween, aboard that train will be none other than Jamie Lee Curtis, the beleaguered heroine of John Carpenter's *Halloween*—and again she's being stalked in her own inimitable manner! Also on the way is *The Howling* from Avco Embassy Pictures, the company that brought us *Phantasm* and *The Fog*. Be here to join our chat with director Joe (*Pirhana*) Dante and effects man Rob (*The Fog*) Bottin! In FANGORIA University's Department of History, Professor Al Taylor will be conducting a very special seminar with guest speaker Andre de Toth speaking about how he made Hollywood's first big 3-D feature, *House of Wax* with Vincent Price! Comics fans all know the name of Jack Kirby—we'll be featuring a portfolio of Kirby design art for the new animated TV series *Thundarr the Barbarian*! And Alex Gordon's article *My Life as a Movie Producer* is an extra-special introduction to FANGORIA's newest regular feature—a question and answer column by an outstanding horror film professional who is also one of Hollywood's most respected film archivists. As usual, there will be more than one surprise in store—so you just be sure and be here!

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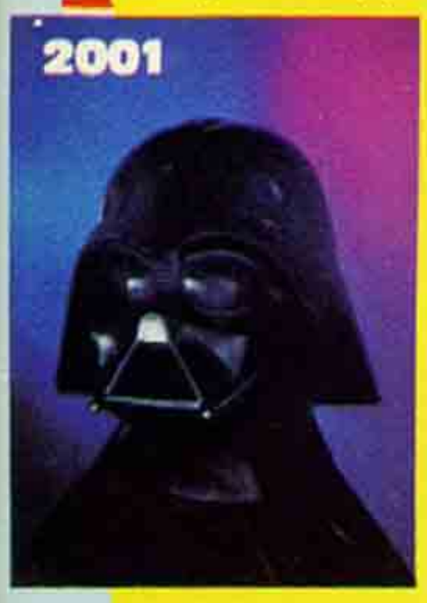

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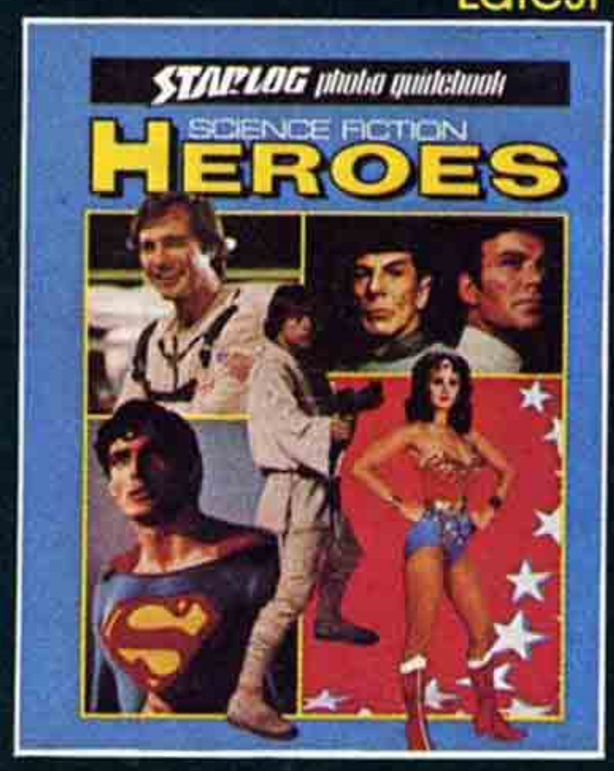


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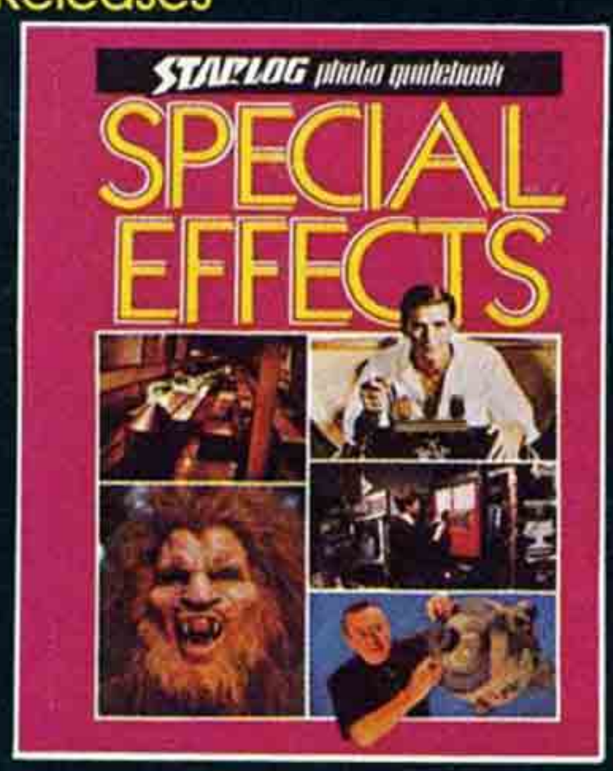


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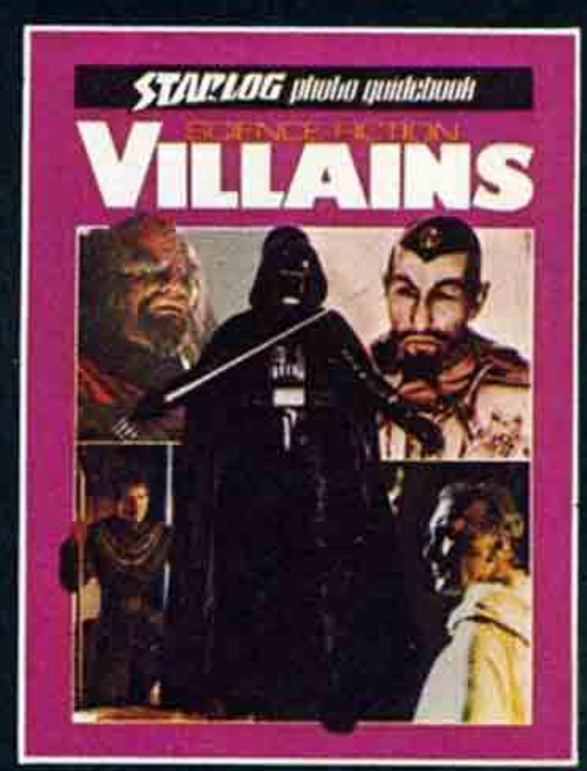


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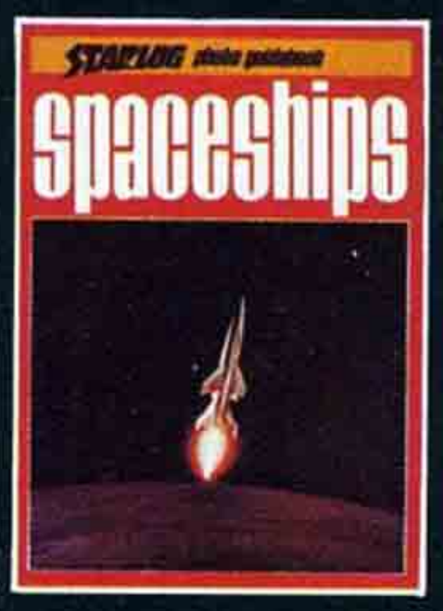


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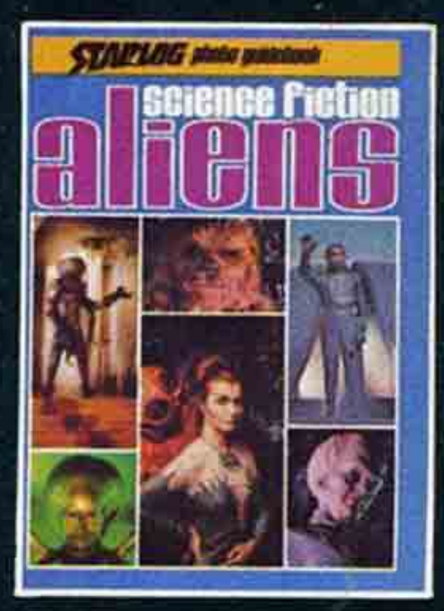


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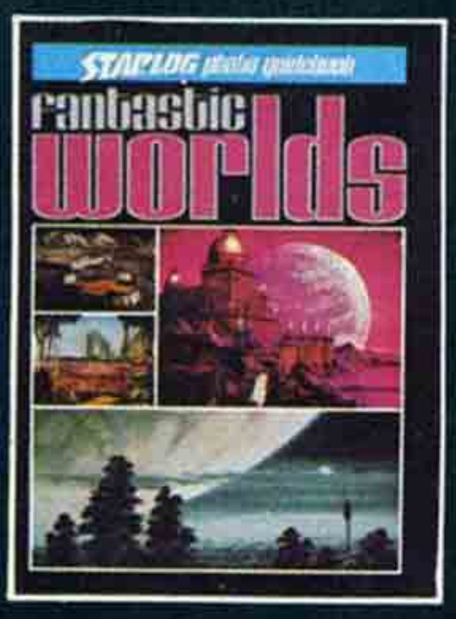


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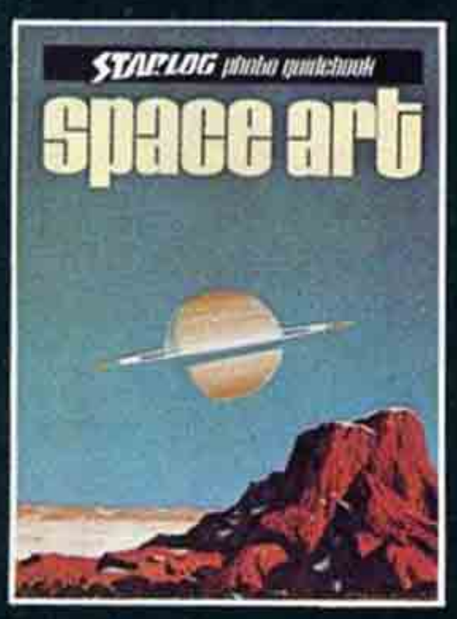


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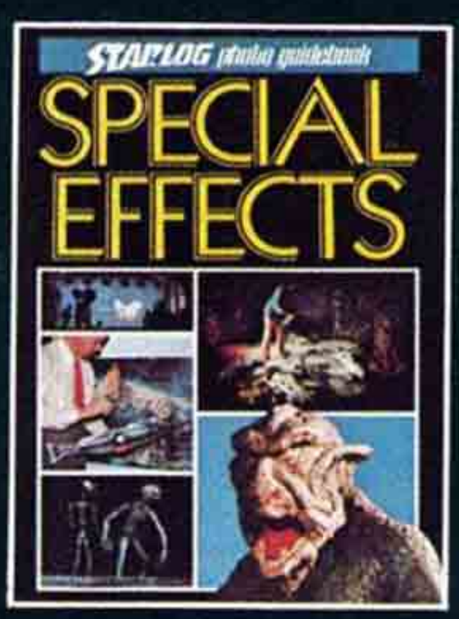


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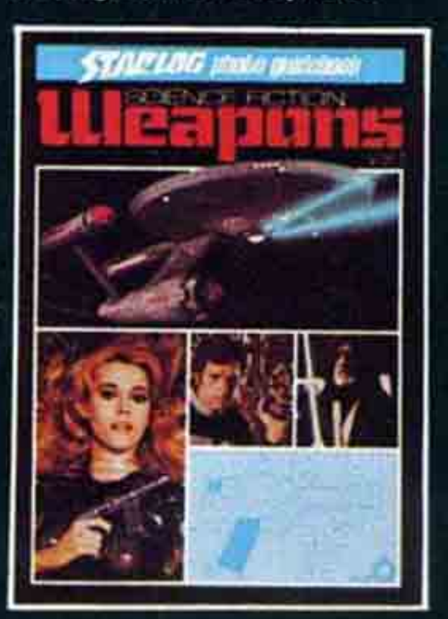


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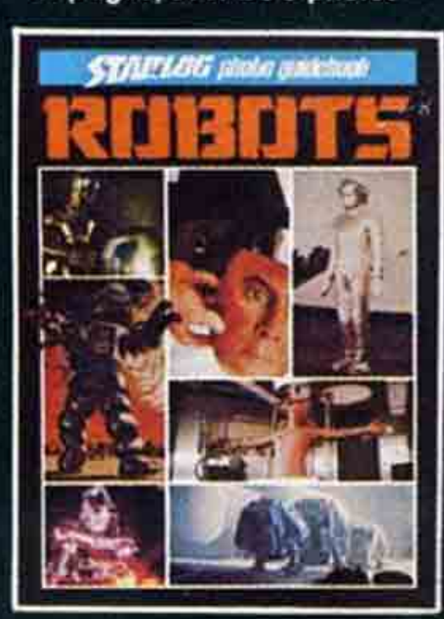


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